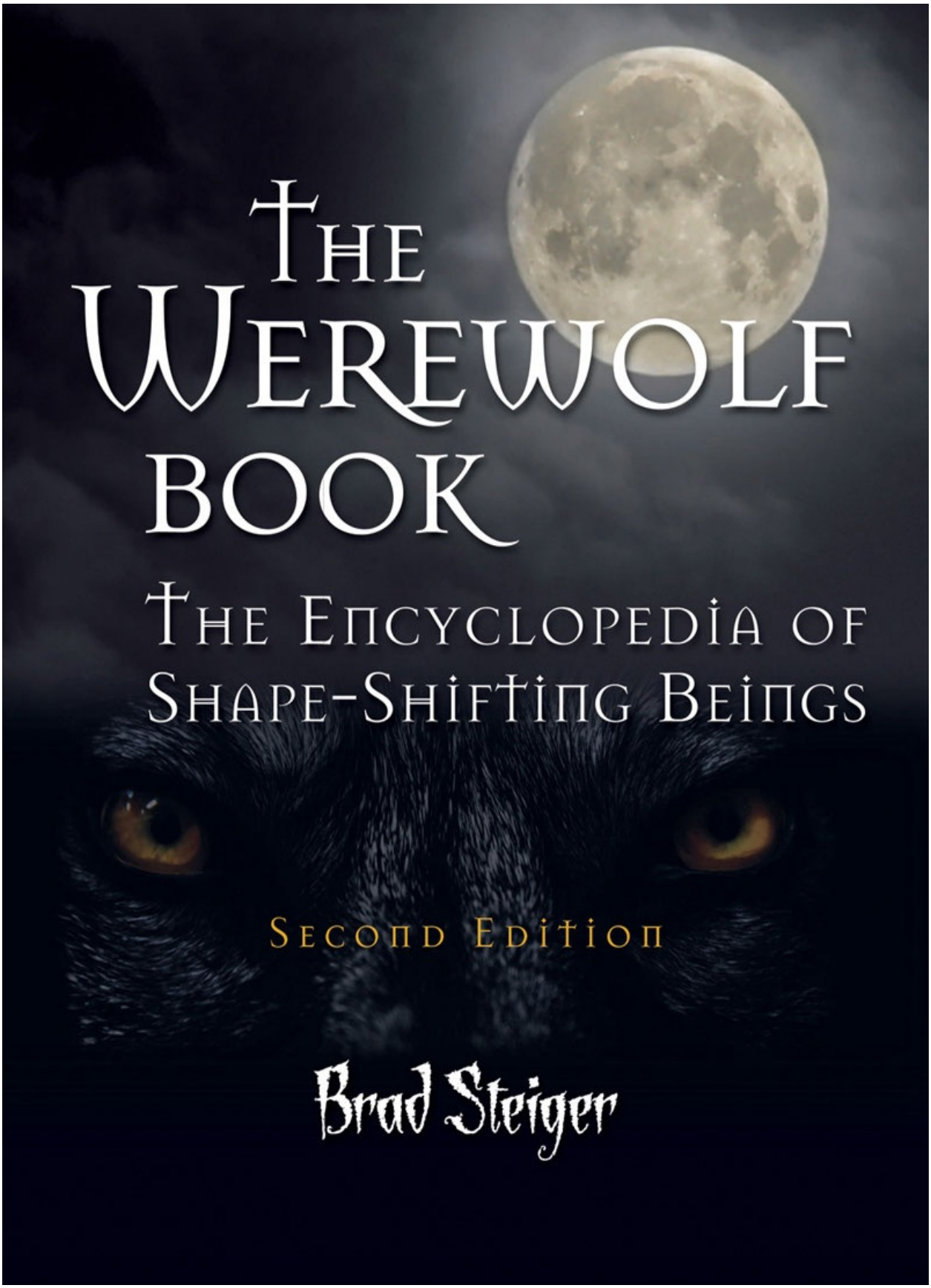
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The Encyclopedia of Shape-Shifting Beings
Second Edition
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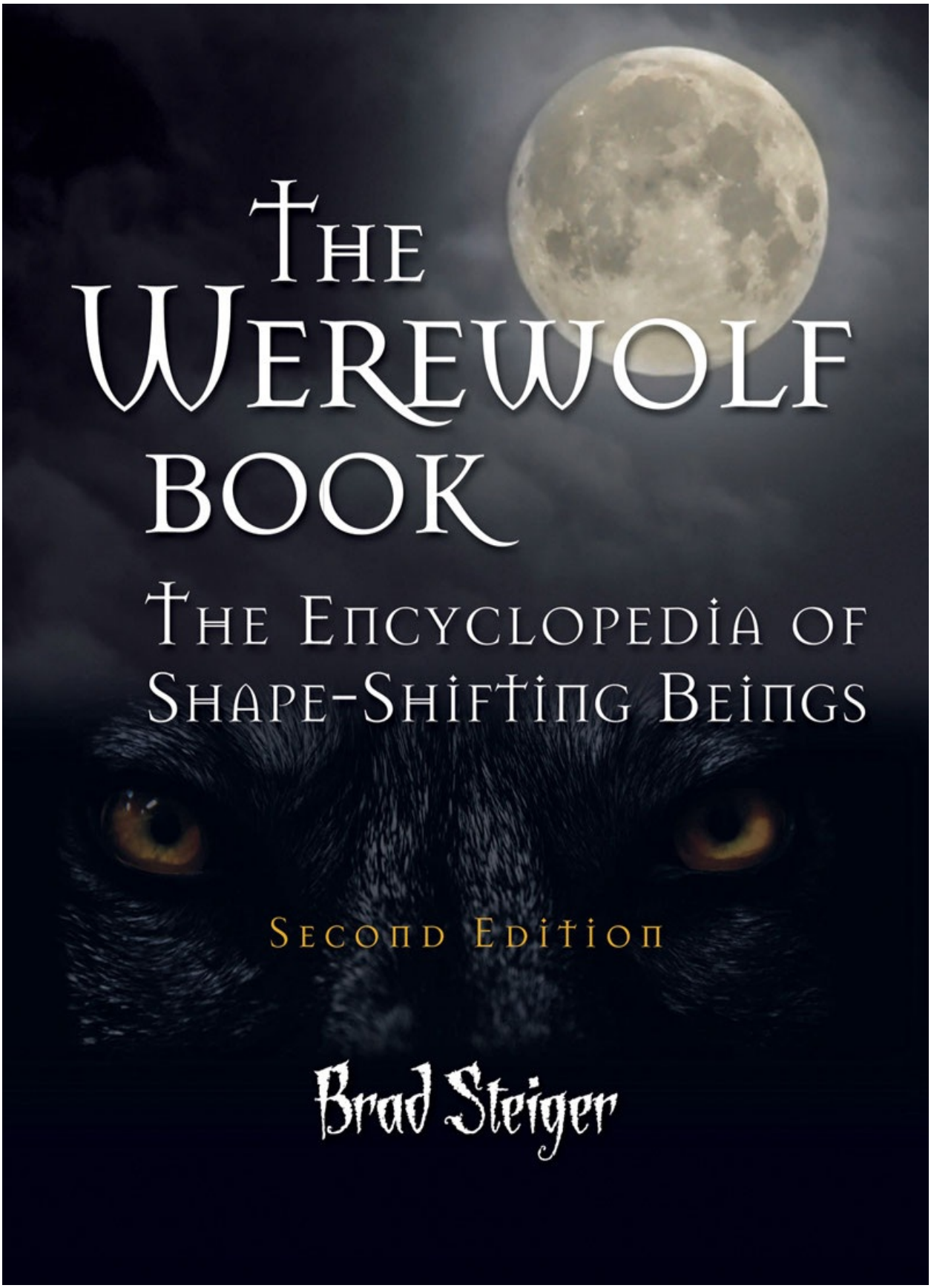
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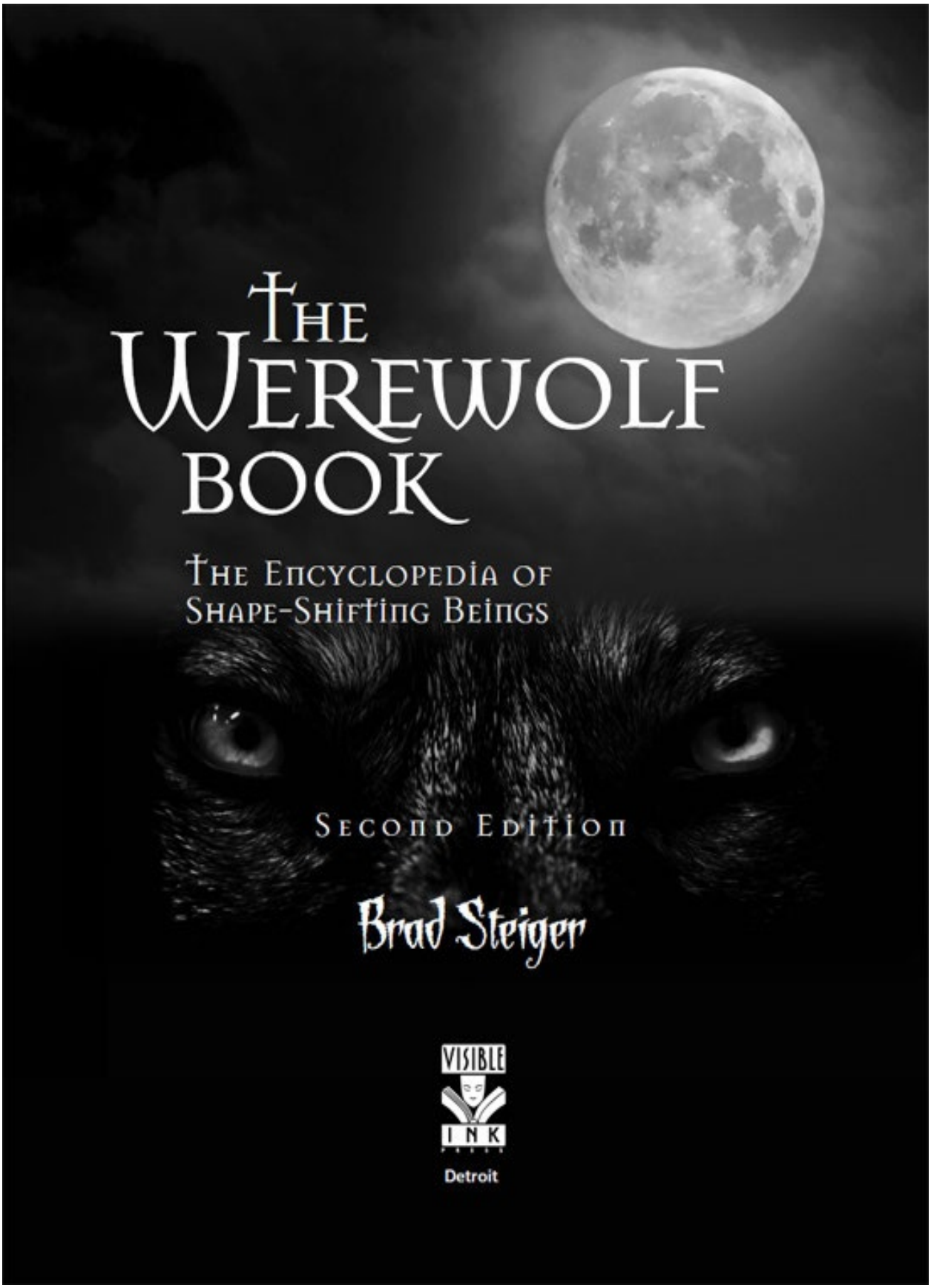
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THE WEREWOLF BOOK: THE ENCYCLOPEDIA OF SHAPE-SHIFTING BEINGS

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Theo Paijmans has authored two books—a history of the UFO phenomenon published in 1996, and Free Energy Pioneer: John Worrell Keely, published in 1998, with a translated edition published in Japan in 2000. His articles and papers have appeared in various publications, including All Hallows, Strange Attractor, The Anomalist, Gazette Fortéenne, CFZ Yearbooks 2009 and 2010, The Darklore Volumes 2 to 5, and Fortean Times, for which he is a regular columnist. He appeared as an expert in the Discovery Channel documentary on the Vril Society (Dark Fellowships: The Vril Society), which will also be the subject of another of his books to appear at a later date.

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INTRODUCTION

For thousands of years, our myths, folklore, and religions have told us of supernatural beings, both good and evil, who are capable of shape-shifting into forms that can mystify or terrify us. We have been advised that we may have been unaware that the good deed that we performed for a crippled beggar asking for a handout or an elderly lady lost in city streets may have been done to an angel in disguise. We have been warned that the seductive stranger inviting us to join him or her in a night of revelry may be a demon entity seeking to exploit our body or to steal our soul.

In the spiritual traditions of many early cultures, shamans were expected to seek the assistance of their spirit helpers, who appeared most often in the form of their totem animals. In certain instances, in order to explore more effectively the spiritual dimensions, shamans may even have shape-shifted into the persona of their totemic animal to become for a time a wolf, a raven, an owl, or whatever creature had granted its power to their quests.

The Franco-Cantabrian cave artists of over 25,000 years ago have left us portraits depicting ghostly creatures and a variety of two-legged beings with the heads of animals and birds. The ethnologist Ivar Lissner suggests that the Stone-Age artists were portraying “intermediary beings who were stronger than common men and able to penetrate more deeply into the mysteries of fate, that unfathomable interrelationship between animals, men, and gods.” What the ancient cave painters may have been saying, Lissner theorizes in his Man, God, and Magic, is that the “road to supernatural powers is easier to follow in animal shape and that spirits can only be reached with an animal’s assistance

While The Werewolf Book: The Encyclopedia of Shape-shifting Beings presents

a wide variety of shape-shifting entities from around the world, the “star” who takes center stage is the werewolf. Indeed, the more that we learn about the evolution of humankind, it seems logical that the wolf should be the one creature on the planet with whom early humans would most identify and feel the most unity of body, mind, and spirit.

In December 1998, biologist John Allman of the California Institute of Technology stated in his book Evolving Brains that canines and humans formed a common bond more than 140,000 years ago and evolved together in one of the most successful partnerships ever fashioned. The wolf’s strength, stamina, keen sense of hearing, and extraordinary sense of smell helped humans to hunt prey and to overcome predators. Because humans (Homo sapiens) teamed up with wolves, they became better hunters and thus supplanted the rival species of Homo erectus and Homo neanderthalensis.

If, as John Allman and other researchers have suggested, the human species may have greatly depended upon wolves for its continued existence, then it may be clearly understood why early humans may have modeled so much of their behavior—especially in the area of survival skills—upon the wolf. Both species employ a cooperative rearing strategy for their offspring, with both parents participating in the feeding and rearing process. In most mammals, the care of the young is left almost exclusively to the mother. Wolves practice fidelity and mate for life, thus setting an early model for the family structure that humans violate far more than their canine counterparts. Humans probably began the domestication process by a leader assuming the role of the dominant wolf.

As these prehistoric “wolf men” learned over time to hunt in packs and, with the assistance of their wolf allies, to subdue much larger predators, then certain elements of lupine savagery may well have been “inherited,” along with the more noble aspects of a sense of community and mutual support. The wild hunts with the wolf packs in prehistoric times provided early humans with the flesh of animals and freed our kind from dependency upon the plant life that could only be gathered in limited areas. The ability to hunt game allowed early humans to

migrate and to establish new communities beyond the far horizon. However, once those passive fruit-collecting, seed-and-root gathering clans of early humans became meat-eaters, there may well have been times when the only flesh available was found in the bodies of other humans. Human wolf-packs may have slain members of other clans in order to be among the fittest to survive.

Since we may all be descended from those carnivorous lycanthropes, we must be ever vigilant to keep the beast within firmly shackled within our civilized sense of morality. As Dr. Franklin R. Ruehl pointed out in his foreword to the first edition of The Werewolf Book:

It should be stressed that the idea of a man morphing into a wolf is actually well within the realm of feasibility. Few among us have not lost their tempers on at least a few occasions. During such outbursts, eruptions of uncontrolled emotions spew forth, making us feel as though we have become transformed into some type of fierce beast.

While feeling as though one is an animal is admittedly a long country mile from actually manifesting the physical characteristics of one, it must be remembered that the brain is a powerful organ. For instance, numerous well-documented cases exist of the stigmata, where individuals display the bleeding wounds of Christ on the Cross, demonstrating the power of mind over matter. And, there are many instances of patients diagnosed with terminal cancer suddenly undergoing spontaneous remissions that medical science cannot in any way explain except as an act of sheer force of will.

Such examples dramatically demonstrate the powerful link between mind and body. So, it is not such a stretch to argue that, in a few rare instances, a human being could periodically express the physical characteristics of some type of a ferocious animal. It may well be that such emotional experiences originally gave birth to the idea that a man could become, at least temporarily, a wild creature of some sort, such as a wolf. The wolf was actually an ideal candidate for that

beast, being a canny predator with a wide geographical distribution. This may account for why peoples of many and diverse cultures have independently described the werewolf—the man who becomes a wolf.

While most of us have become “domesticated” and hearken to the inner voice of conscience that has been strengthened by moral and spiritual values cultivated over centuries of civilized behavior, those individuals who have succumbed to the more vicious seed of the wolf within them walk among us today as those sadistic sex criminals who slash, tear, rip, rape, mutilate, and cannibalize their victims. When one compares the details of the offenses charged to alleged werewolves during the witchcraft mania of the Middle Ages with the offenses attributed to such sex criminals as Jack the Ripper and Harry Gordon, it becomes clear that there exists a true werewolf psychosis that can cause people to believe that they are transformed into wolves or can cause them to commit cruel and vicious crimes as if they were wolves scratching, biting, and killing their prey.

The werewolf of tradition is the deliberate creation of a human who, motivated by a desire for power or revenge, has sought to release the beast within and accomplish the transformation of human into wolf. Therefore, one becomes a werewolf through a self-willed and carefully structured magical quest to achieve a metamorphosis into wolf. In those instances wherein one has become a werewolf against his or her will, it is because a powerful and evil sorcerer has created the terrible transformation through the malignant energy of a curse.

Other circumstances believed to lead to lycanthropy are: having been conceived at the time of the full moon, sleeping outdoors on a Friday beneath a full moon, wearing a wolfskin belt or garment, being subjected to demonic possession, and consuming the raw flesh of a rabid wolf.

Quoting again from Dr. Ruehl:

In the Middle Ages, accounts of lycanthropy mushroomed, with an astounding 30,000 individuals charged with werewolfism in France alone between 1520 and 1630. Without a doubt, the most notorious case centered on Gilles Garnier. Garnier was a peasant whose four-month rampage resulted in the deaths of four youngsters in the French village of Dole, youngsters whose flesh he devoured, and after the deed he bayed at the moon. His unholy crimes were witnessed by more than fifty locals. Incredibly, Gamier himself admitted that he was indeed a werewolf. As punishment, he was burned alive on January 18, 1573.

In an intriguing modern case, Dr. Harvey Rosenstock, former clinical associate professor of psychiatry at the University of Texas Medical School, published a paper in the American Journal of Psychiatry documenting the case of a forty-nine-year-old woman stricken with lycanthropy. One evening, when the moon was full, she suddenly jumped to the floor and started to crawl about on all fours as she growled and salivated. Worse, she even began chewing and ripping up the furniture. When she gazed into the mirror, she saw not a female's head, but a wolf's. Ultimately, she was confined to a psychiatric ward, where antipsychotic medications appeared to cure her. But, upon release, she once again reprised her lupine behavior at the rising of the next full moon.

As werewolves became popular characters in folklore and fireside tales, the monster was made all the more frightening because of tales that the slightest scratch from a werewolf's fang or claw could transmit the lupine curse to its victim. Motion picture portrayals of werewolves perpetuated such later additions to the lycanthropic legend and created many new ones. For millions of contemporary men and women, the very word "werewolf" conjures up images of the actor Lon Chaney Jr. in The Wolf Man (1941), creeping through the nocturnal mists, a good man tortured by the knowledge that the bite of a werewolf has caused him to endure a monthly metamorphosis into a monster. Although a wolf, we still recognize Chaney as a man, fully clothed, walking upright in a peculiar loping movement. In later motion pictures, such as The Howling (1981), An American Werewolf in London (1981), An American Werewolf in Paris (1997), and The Wolfman (2010) vastly improved visual effects allow us to witness the complete transformation of man into wolf.

“Wearing a pentagram (a five-pointed star) affords one protection against a werewolf,” Dr. Ruehl said, citing some traditional methods of defense against a lycan. “Shooting such a beast with silver bullets (as in The Werewolf of London) is the best-known means of dispatching the creature. But battering it with a sharp silver implement, such as a silver-handled cane (as used in The Wolf Man), is also effective. Ruehl continued:

Curing a werewolf is also possible, according to popular lore. One way is supposedly by merely calling him by his human name while he is in his animal state. Another method requires the highly dangerous trick of extracting three drops of the entity’s blood while in beastly form. Yet a third technique demands that the lycanthrope restrain himself from attacking humans for a full nine years.

Again, Hollywood introduced some inventive means of tackling the problem. In The Werewolf of London, devouring a special flower that blooms only during moonlight prevented the dreaded transformation for one night only. In the television series Dark Shadows, consumption of a moon poppy while in the werewolf state would end the affliction forever (but when lycanthrope Chris Jennings [portrayed by Donald Briscoe] tried it, his lupine half crushed the flower to bits instead of consuming it). Another Dark Shadows lycanthrope, the malevolent Count Petofi (Thayer David), was cured by a gypsy spell, but only upon payment of his right hand, which he then spent the next hundred years questing to regain.

Dr. Ruehl admitted that conservative physicians reject all such supernatural notions, preferring to consign lycanthropy’s causes to the realm of the mundane: For instance, one theory argues that an injury to the brain’s temporal (i.e., side) lobes can set off manifestations of lupine behavior. Another ascribes werewolfism to a condition known as “hypertrichosis,” or excessive hairiness, in which a thick, soft growth of hair covers the entire face (even the eyelids) of the sufferer, as well as other body sites.

Perhaps the most imaginative hypothesis yet advanced comes from historian Dr. Mary Matossian of the University of Maryland, who theorized that contaminated rye bread was the causative factor. Specifically, during the Middle Ages, Matossian believed that ergot, a fungal parasite that induces LSD-type hallucinations, became ground into the bread. This caused some individuals to imagine that they were werewolves, and others to believe that they were seeing such entities. Once modern processing techniques were instituted, lycanthropic outbreaks simultaneously decreased.

Interestingly, Ricardo Pustanio, the talented artist responsible for the remarkable art in this book, was inspired to write the following interpretation of the werewolf after he had completed the final drawing for The Werewolf Book.

We walk alone on a crumbling road with pitfalls at every step. To say it plainly, we, the standard man, travel a dark, evil road, facing many hidden dangers. Only the animal instincts can save us from the fears that humanity bestows.

The full moon shines bright upon us. It unmasks our past nightmares, our worries, and our most terrifying hidden fears. We open our eyes wide and squint to see the misshapen figures in the shadows. These deep, velvet-black, cursed shadows lay quiet and sharp against the pale ground. Yet still in this evil place the silent breezes whisper as ancient ghosts the secrets sins of our souls and the maledictions so foul even the devil pricks up his ears in delight.

We fear the creature in the night that stalks us: he that is hiding behind us, before us, and ever breathing his hot foul breath down our bare necks. And in this black, thick, God-forsaken place we come upon an image of a dog and a wolf, standing by a foul gutter before us that must cause us to jump across its stagnant gap.

And in the pitch-tar-black suffocating dark, our fears spring up and arise. Bravely and honestly, we confess them only to the shinning full moon. And from this we are changed we are forever changed. Now we must so dearly rely upon our instincts, those hidden in our blood. But then we realize we must say them aloud, because God does not know what we are thinking. He only hears the spoken word.

Will I die?

Will I live?

Will I be remembered?

For my sins?

My secret hidden crimes against all that is man and God!

I curse my fears. I cry, I laugh…. I die.

I change…. HAVE MY EPIPHANY AND ANSWER FROM GOD.

Yes, my fears my beloved talents, myself is now GONE.

I became the animal whose only will is not to survive. The handwriting on the wall in the shadows is now clear as I see through the eyes of the werewolf that I have become.

I have seen God and monster alike, but have you seen mine?

We fear that our mark on this world will only be hidden in the long, deep, black shadows. Yes, the mark of the wolf, the cursed, and the damned in their own hell. Yes, that we are branded with the curse that has so dastardly ill fell upon us. After all I am only a man spitting into the face of God.

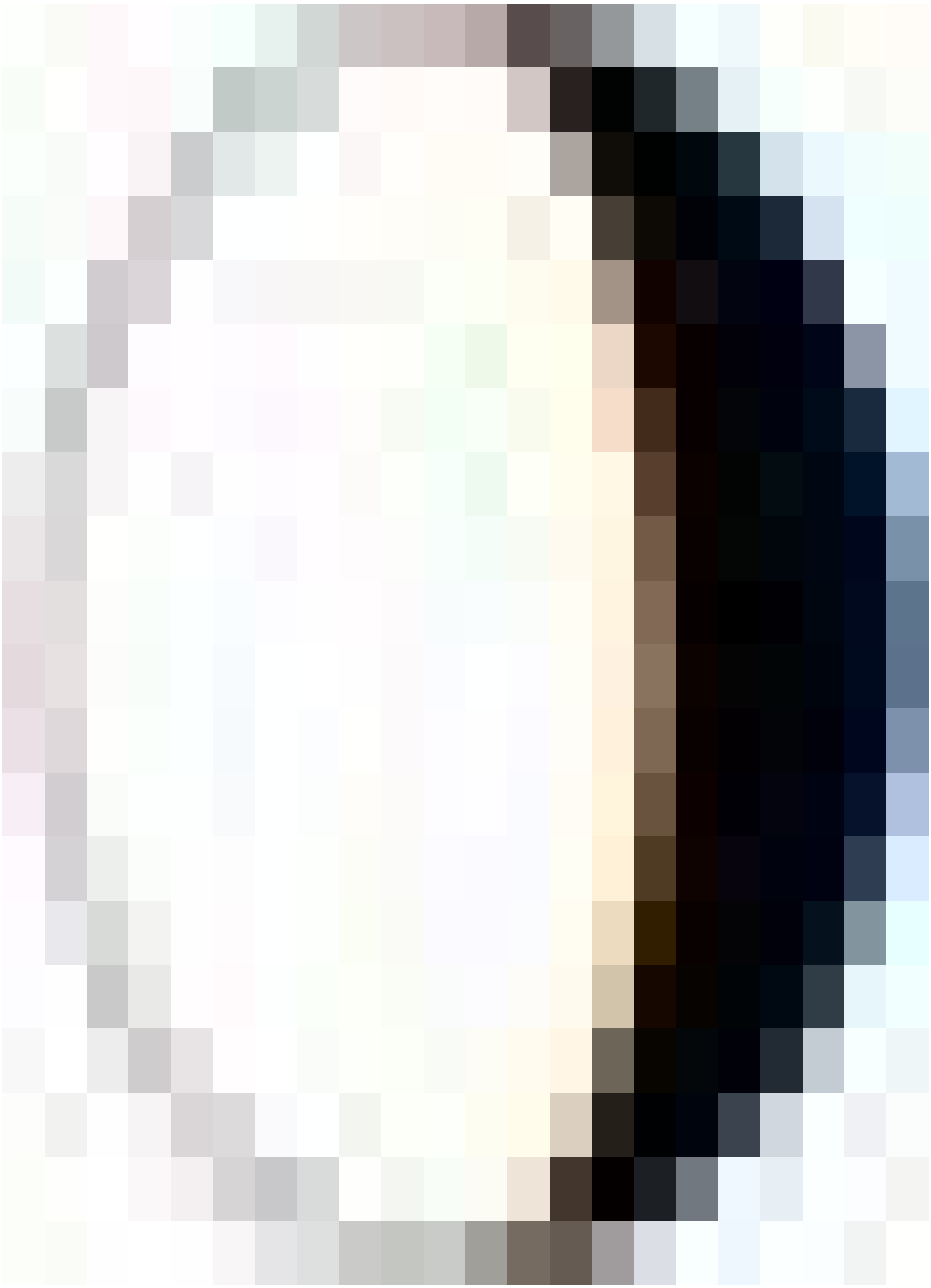
Even a man who is pure in heart and says his prayers by night may become a wolf when the wolf bane blooms and the autumn moon is bright.

And with that it tells us so clear.

To survive we must become the animal by choice and not by a witch’s curse or a devil’s mark. But yet how we are damned by our souls to choices that only leave us a legacy that we we”ll never really see.

For hiding silently in the shadows of this tarot card that I have drawn all the secrets of my life. Those that only you and I and God can see.

A



Almasti

In the spring of 1966, a man named Didanov, who was highly respected in his village, told Dr. Jeanne-Marie-Therese Koffman, a well-known Russian monster hunter, of his experience with an Almasti, the wildman of the Caucus.

Didanov had traveled to the mountain pastures and had received an invitation to have supper and to spend the night at a shepherd's encampment. Later that night, Didanov watched a strange hairy "animal" stick his head inside the tent where he was sleeping, peer about, then withdraw. Didanov awoke his host and described what he had seen.

The shepherd advised Didanov to pay no attention. It was only an Almasti, a wildman of the mountains.

The shepherd quickly dozed off again, but Didanov, unnerved by the experience, could not sleep. Then, according to his account in the magazine Nauka i Religiya (translated into English for the journal Sputnik), the tent flaps opened and the wildman once again entered. Didanov said that he feigned sleep, but, scared stiff, he "screwed up" his eyes and kept watching the bizarre invader:

The thing squatted beside the pots of food, and lifting the lids, it began to eat … glancing our way constantly to see if we were asleep. Then it stood up, silently replaced the lids on both pots … and slipped out of the tent.

Aubekir Bekanov, a Kabardin villager, told Russian journalists that he had been returning from a late movie in the village when he spied a shadowy figure

standing near a fence:

I turned on my flashlight and found myself face-to-face with a hairy, manlike creature. I could only stand there rooted to the ground, staring at the monstrous thing. It, in turn, stood there and stared at me. We were both immobile. When I finally made a move, the Almasti jumped the fence in one leap and disappeared into a grove of cherry trees.

The next morning two young girls had their feast of cherries interrupted by the glimpse of a massive, hairy arm shaking the trunk of a tree near them. Later that same day, three other villages saw the creature among the cherry trees. By the time the Almasti chose to quit the village of Kabardin, nine people had witnessed its dark, hairy bulk.

Professor V. K. Leontiev recalled the day in July 1957 when he came across some very strange humanlike tracks while he was following the trail of a leopard in the territory known as the Gagan Sanctuary. That night as he was preparing camp, he was startled by a loud, shrill, humanlike cry that he was convinced had been made by no animal.

RICARDO PUERTANTO 2010

The wildman of the Caucus, also known as the Almasti (art by Ricardo Pustanio).

At dusk, Professor Leontiev caught sight of something very large moving ahead of him in a snowfield. He could see that the creature was walking erect, and he estimated its height as about seven feet tall. Its body was covered with long, dark hair. During the five to seven minutes that he had the Almasti in sight, he observed shoulders of unusual width, a massive head, and a man-beast with a generally humanlike appearance.

In 1964, Professor Boris Porshenev excavated the grave of a female “wild woman of the mountains,” in the Caucasus Mountain region of Russia.

According to Porshenev, the bones that he disinterred in the village of Tkhina were those of a female creature and his preliminary investigation of the skeleton determined that its skeletal structure was different from that of a female member of Homo sapiens.

Porshenev’s discovery brought to mind the claims made circa 1864 by a man named Genaba, who said that he returned to Tkhina with a bizarre gift from his friend Prince Achba, an avid sportsman, who had caught a humanlike female being while hunting in the woods. Genaba named the wild woman, Zana, and he constructed a special hut for her made out of woven twigs and grasses.

At first he kept her guarded, but eventually Zana grew accustomed to people and was allowed to move about freely in the village. Genaba received Zana’s full obedience, and he succeeded to some extent in domesticating her. He tutored her in the crafts of preparing firewood, carrying water, and toting sacks of grain.

Zana was of an enormous and powerful build and was capable of tremendous physical labor.

The description of Zana that has come down appears to tally exactly with the great number of descriptions of the Almasti that have been recorded over the past two hundred years or more. Her body was covered with thick black hair, and she at first refused to wear clothing of any kind. It was only by exercising the greatest patience that Genaba was able to train Zana to wear a loincloth. However, no amount of patience or attempted schooling could teach Zana to talk. She seemed capable only of mumbling and squealing.

Cleanliness was not a problem with the wild woman. One of her favorite pastimes was her daily bath in the village spring that still bears her name. Winter or summer, Zana could be seen at her daily ritual of washing herself in the icy water.

Zana also enjoyed gathering rocks and attempting to chip them. When the creature had completed her regular duties on Genaba's estate, she would scurry off to her favorite rocks and spend hours arranging them into piles and attempting to chip them in a particular manner that seemed to have some special significance for her.

Elderly residents of the village maintained that while in captivity, Zana gave birth to five children. If true, the implications of Zana's having bred with men of the village are really quite staggering. If the wild woman truly did conceive with human males, then she was not an ape.

Of course the stories of Zana's children may only be legend, added bits of fantasy to make the story of the wild woman even more remarkable as it was told and retold through decades of long, cold Caucasus winters. According to the

villagers, four of the children died before their mother, and the fifth answered the shrill call of his mother's people and fled to the mountains.

Zana died in the 1880s and was mourned by the entire village of Tkhina. She had been a gentle creature, amiable in manner, and devoted to her master Genaba. Her bones lay forgotten outside the village until Professor Boris Porshenev unearthed them for examination.

During World War II, Dr. V. S. Karapetyan, a lieutenant-colonel in the medical service of the Soviet army, reported that an infantry battalion near Buinaksk captured a wild man and did not have any idea what to do with him. Dr. Karapetyan was summoned to examine the creature and to give his medical opinion as to whether the soldiers had encountered some strange, wild creature or whether they had apprehended some fantastically disguised secret agent.

When the doctor arrived at the camp, he was informed that the prisoner was kept in a cold shed because he sweated so profusely and seemed to become ill in a warm room. Dr. Karapetyan found the subject in question to appear to be a naked human in form, male, and covered with shaggy, dark-brown hair.

According to his report, he said that the man-creature stood erect with his arms hanging, and his height was above average. "He stood before me like a giant, his mighty chest thrust forward. His fingers were thick and strong, and exceptionally large. His eyes told me nothing. They were dull and empty—the eyes of an animal. And he seemed to me like some kind of animal and nothing more."

Dr. Karapetyan told the military authorities that their prisoner was no disguised spy, but a "wild man of some kind." The doctor returned to his unit and said that he never again heard anything about the strange prisoner.

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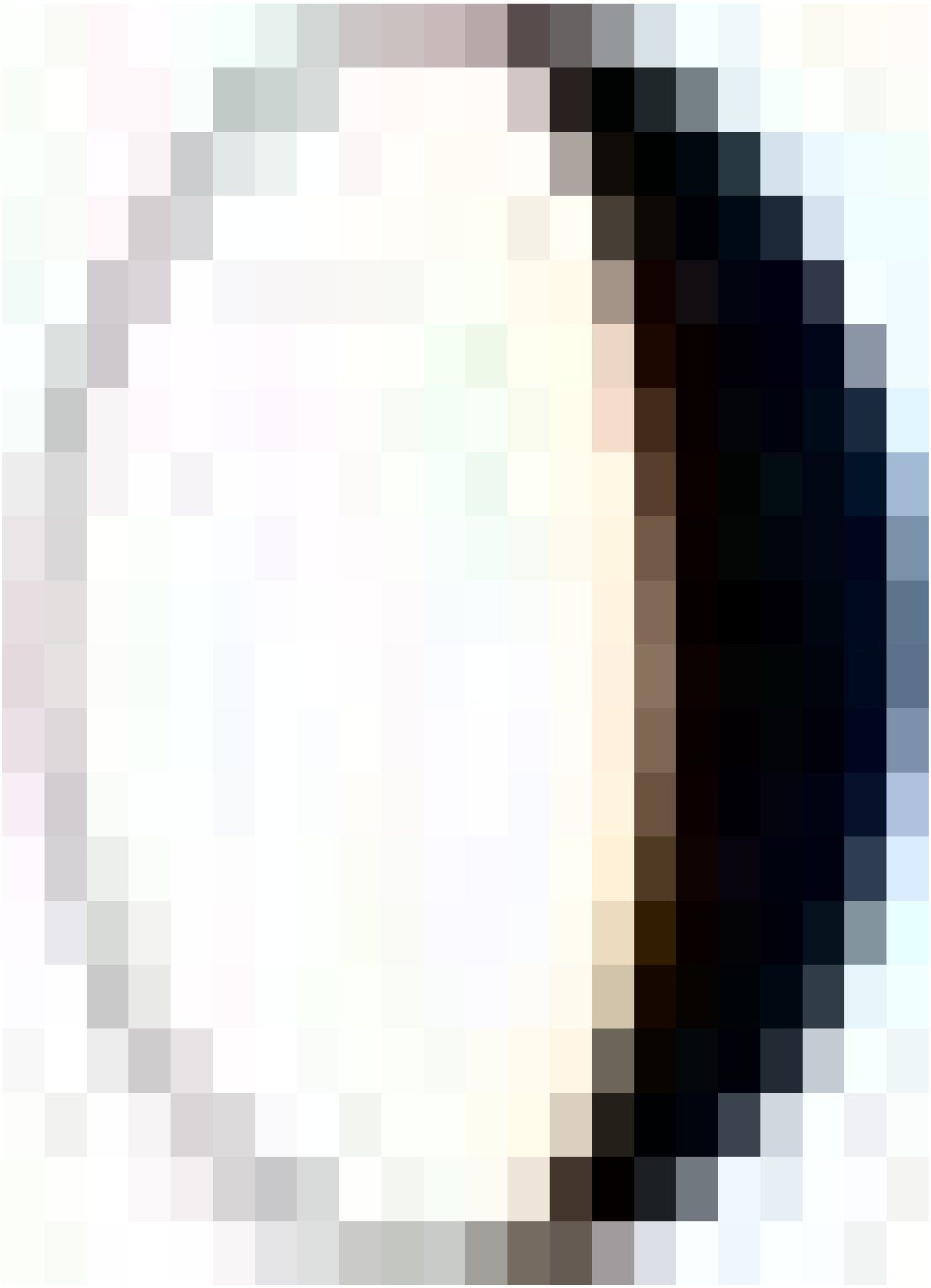


An American Werewolf in Fremont

Paul Dale Roberts

There was a girl in Fremont, California, who claimed to be a werewolf girl and called herself “The Mundane.” She wore a cat ears headband, a pentagram ring, and a black T-shirt that read “Live Animal.”

She was bitten by a mountain lion while doing voluntary work at the San Diego Zoo. The male mountain lion was playing with her at first and had her arm in his mouth, then he got rough and actually bit her. The Mundane believes that everyone has an animal spirit within their being, and when she got bit, it brought out the wolflike attributes that she was born with. When she was bitten that day, the essence of the wolf took over her persona. It possessed her.

RICARDO FUSTANOS 2010

A woman in Fremont, California, claimed she had been transformed into a werecreature after being bitten by a mountain lion while working as a volunteer at the San Diego Zoo (art by Ricardo Pustanio).

The Mundane believed it was rare for werewolves to really transform and that she couldn't transform at all. She does have heightened senses, such as hearing, smell, eyesight, and even the sense of touch. She can feel the fluctuations around a person's body. When she became a werewolf, the hairs on her arms became dark. She pulls up her pant leg and displays a whole lot of hair on her legs.

She craves meat and has eaten raw meat, but mostly orders medium rare steaks. The day before a full moon, during the full moon, and after a full moon, her senses soar in intensity. During a full moon, she is also more sexually aroused. She said that silver cannot harm her, but she has heard that silver can cause an allergic reaction in some werewolves.

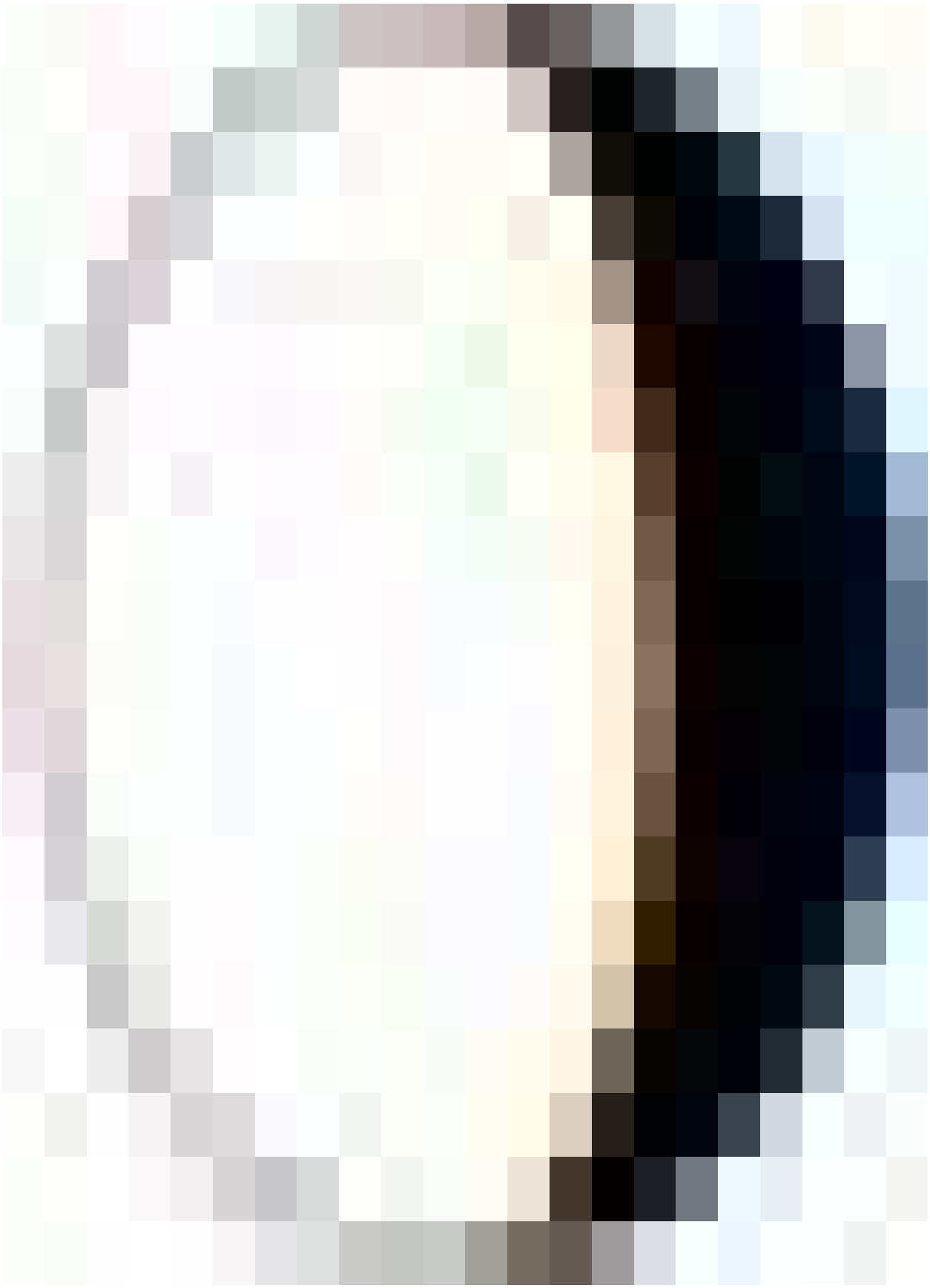
None of her relatives are werewolves. The Mundane was born and raised a Catholic, but has now embraced neo-Pagan beliefs.

She loves to hunt, and she will hunt deer with a long bow. Vultures, and any bird of prey, such as ravens and crows, follow her around. She is also a "falconer" and hunts with falcons.

The Mundane knows a few vampires (energy and physical vampires) and believes that werewolves and vampires are not mortal enemies as Hollywood would like you to believe.

Sources:

Roberts, Paul Dale, HPI Ghostwriter. JazmaPika@cs.com.



An American Werewolf in London (movie, 1981)

When An American Werewolf in London opened in motion picture theaters in 1981, it offered horror buffs and werewolf lovers just the proper mix of dark, contemporary comedy and creepy obeisance to the old black and white creature-feature classics. Although The Howling, which appeared the year before, has excellent special effects and must receive its share of the credit for once again making werewolves a viable box office attraction, An American Werewolf in London presents Rick Baker's Academy Award-winning makeup wizardry that allows the audience to see virtual microscopic close-ups of each agonizing step that the victim of a werewolf's bite must undergo to achieve the process of transmutation. With no detection of stopaction photography and with no awareness of the movie magic involved, we witness the actor grimacing and screaming in horror as his body sprouts coarse hair, his hands stretch into paws, and his torso twists painfully from bipedal human to four-legged wolf. The effect on the viewers is visceral, forcing them to participate vicariously in the nightmarish process of transmutation. Not since the classic The Curse of the Werewolf (1961) had the audience witnessed such a cinematic transmutation.

The storyline focuses on two young Americans, David (David Naughton) and Jack (Griffin Dunne), who are hitchhiking around the English countryside. Although they are warned to beware the full moon and to stay away from the moors, they find themselves off the main road, near the moors, and alone under a full moon. They are attacked by a large wolf that kills Jack and wounds David before the villagers shoot it. Once struck down, the creature is revealed as having been a werewolf when it is transformed back into its human form.

David is taken to a hospital, where he is soon experiencing a series of bizarre and frightening visions and dreams in which his friend Jack—who steadily decomposes a bit more in each subsequent ghostly visit—warns him that the bites he received in the scuffle on the moors will turn him into a werewolf. Jack counsels suicide and a quiet passage to the next life rather than becoming a

blood-lusting monster, but by now David has fallen in love with his nurse (Jenny Agutter) and chooses to believe that he is merely suffering from some mental aberration rather than receiving warnings of werewolf transformation from a ghost. By the time that he realizes he is truly fated to become a werewolf, he is undergoing the excruciating pain of transmutation. Once the process has been completed, he can only fulfill his gory destiny and terrorize London as a werewolf.

Actor David Naughton is transformed into a werewolf before audiences' eyes in an example of groundbreaking effects created by Academy Award-winner Rick Baker in the 1981 film An American Werewolf in London.

Naughton, who achieved earlier fame in a series of television commercials as the congenial, dancing Dr. Pepper enthusiast, underwent a rigorous physical training program to get himself in shape for the nude werewolf transmutation scenes. Although Dunne may steal a few scenes as his steadily decomposing buddy, Naughton portrays his character as likeable and ordinary, thus accentuating the tragedy and the underlying threat that anyone who might be bitten by a werewolf could suffer a similar fate. Naughton has since appeared in an occasional film in the horror genre, such as Amityville: A New Generation (1993), Big Bad Wolf (2006), and Guardians of Luna (voice, 2011), and he has frequently guest starred on television programs, from Seinfeld and Melrose Place to Diagnosis Murder and Big Love.

Director John Landis, who previously demonstrated his gift for developing off-beat characterizations in National Lampoon's Animal House (1978) and The Blues Brothers (1980), employs his sense of the bizarre and darkly humorous to good advantage in An American Werewolf in London. Landis joins the fun by giving himself a cameo as a man who is thrown through a London shop window by the rampaging werewolf.

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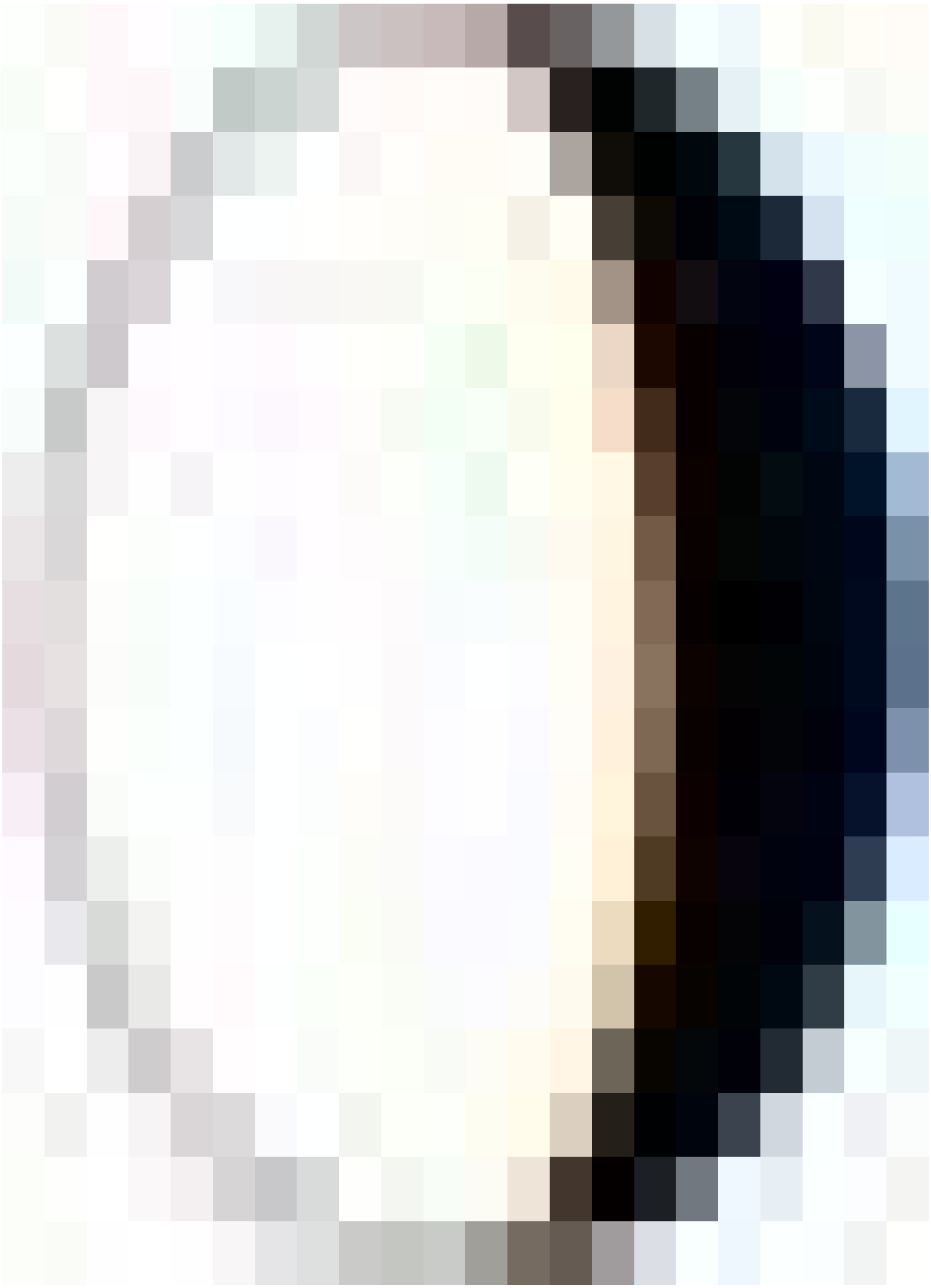

An American Werewolf in Paris (movie, 1997)

The astonishing computer-generated special effects in An American Werewolf in Paris (1997) reflect the progress that has been achieved in the technical proficiencies of movie-making. Although the film was not nearly as well received as the cult classic An American Werewolf in London (1981), the plot has a great deal more happening, and in many ways—in spite of the marvel of beholding the seemingly effortless morphing of humans into wolves—becomes more of an old-fashioned horror movie.

Andy (Tom Everett Scott) and his two buddies, Brad (Vince Vieluf) and Chris (Phil Buckman) are on a "Daredevil Tour of Europe," seeing who can outdo the others in performing dangerous stunts. When Andy comes up with the ultimate daredevil feat, bungee-jumping off the Eiffel Tower in Paris, he also manages to save the life of a lovely young woman intent on committing suicide. Andy decides that Serafine (Julie Delpy) is the woman of his dreams, and he pursues her across greater Paris, not realizing that it is her despair over being a werewolf that drove her to attempt to take her own life.

Things get nasty after Andy and Brad unknowingly visit an underground Paris nightclub that is really a front for a den of werewolves who love to snack on unsuspecting tourists. When Brad is killed and Andy wounded by the werewolves, the film repeats the device used in An American Werewolf in London of having the dead and decomposing friend return to warn his bitten buddy of his fate. But in this picture, the hero's love interest is also a werewolf, not a nurse who must stand helplessly by and watch the horrible transmutation occur. Andy must somehow rid himself of the werewolf virus within his own body and find a cure for the curse that has affected Serafine since her birth.

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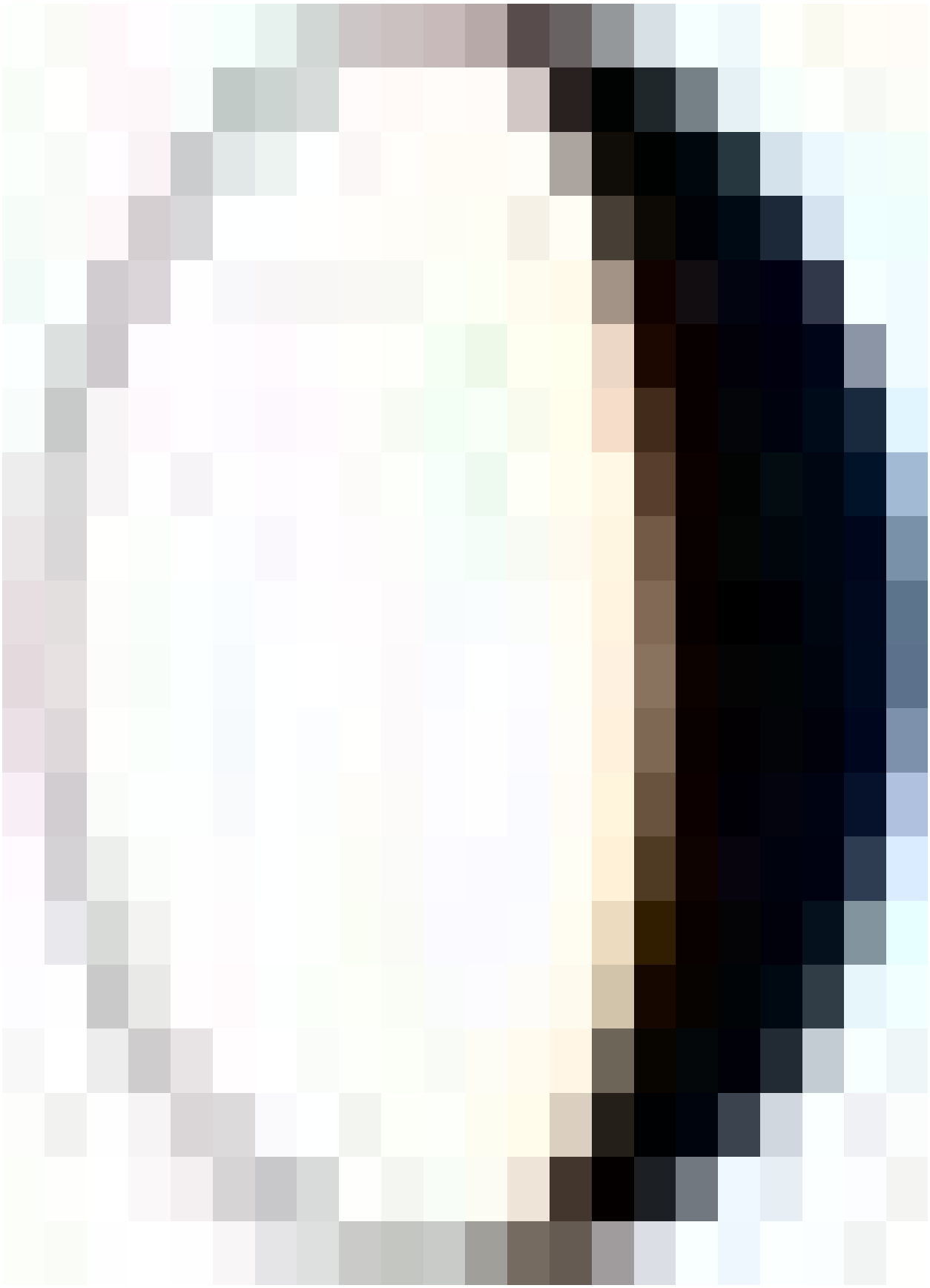

Animal Ancestors

The belief in animal-beings goes back to the dawn of humankind's curiosity about its place in the natural scheme of things. In Algonquin Legends of New England, C. G. Leland repeats a common Native American myth that states that in the beginning of things, humans were as animals and animals were as humans. The mythologies of the aboriginal people of South America echo the same belief: in the beginning, people were animals but were also humans. That is to say, the spirit-stuff that would one day evolve into a human found its first physical expression in the shapes of animals.

Numerous legends from tribes across North America tell of wolf-men, bear-men, cougar-men, and other werecreatures. Stories of women who gave birth to man-beasts are common, as are accounts of tribesmen who took animal brides. Ancient cultures throughout the world formed totem clans and claimed an animal ancestor as the progenitor of their clan.

Although it is always hazardous to make cross-cultural generalities about any subject, it seems safe to suggest that there is a commonality of belief among shamans from nearly every known tradition that all creatures on the planet are relatives.

Donna Kay Barthelemy, who spent five years with a cross-cultural shaman studying the ways of many different traditions, agrees. In the shamanistic tradition, she writes ("Shamanism as Living System," Quest, Summer 1995):

All creatures are called "relatives," and are considered sisters, brothers, grandparents…. Non-human relatives are considered "people" and are prayed for

… the birds (winged ones), the trees (tall-standing people), the plants (green-growing people), the four-leggeds, the creepy crawlies, as well as the two-leggeds.

Perhaps because of our species' association with wolves—which according to recent research began over 140,000 years ago—many tribes in Europe and the Americas believed that their ancestors truly had been wolves. Many Native American tribes contain legends that tell how the first tribes that ever existed were wolf-people. At first, according to these traditions, the wolf-people walked on all fours. After a time, it seemed a good thing to begin walking upright and—very slowly at first—become human. So a toe was formed, then a couple of fingers, smaller ears and teeth, and so forth, until they gradually became perfect human beings. Some, however, mourned the loss of a tail, but it was agreed that such an appendage made sitting difficult—and besides, one could always "borrow" one from those spirits who had chosen to remain in wolf, coyote, or fox forms.

After a time, clans began to form around the belief that certain animals other than wolves had been ancestors of their families. Some admired the grace of the deer, the strength of the bear, the prowess of the cougar, and so forth, and clan demarcations were established within the tribes.

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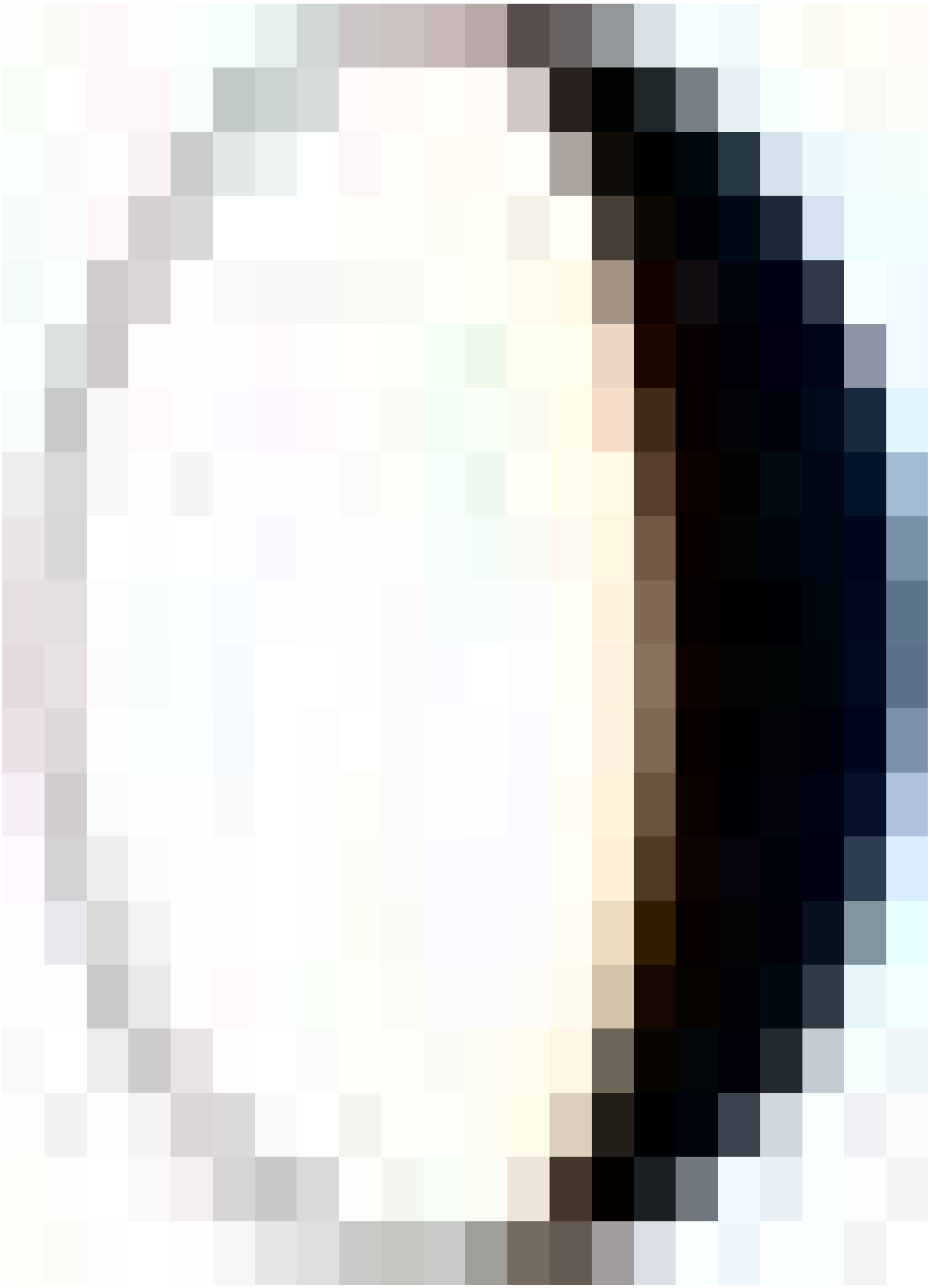

Ankers, Evelyn (1918–1985)

The lobby posters for the horror film about a werewolf depicted the monster carrying a shapely woman in its arms and warned potential audiences that it would “tear the scream” from their throats. By the time that Evelyn Ankers appeared as Gwen Conliffe in The Wolf Man (1941), she was well prepared to lead moviegoers in those screams, for she was already known as the “Scream Queen” of the movies. An attractive British leading lady who came to Hollywood in 1940, some critics said that she did not so much act as react.

It is Evelyn Ankers who first warns Larry Talbot about werewolves by reciting the famous lines: “Even a man who is pure at heart/And says his prayers at night/May become a wolf when the wolf bane blooms/And the autumn moon is bright.”

Ms. Ankers also appeared in a number of other films in the horror genre, including Hold That Ghost (1941), Ghost of Frankenstein (1942), Son of Dracula (1943), Captive Wild Woman (1943), and Invisible Man’s Revenge (1944). After The Frozen Ghost (1945), she was considered by film buffs to be the “Queen of the Horror Movies.”

Engaged for a time to marry actor Glenn Ford, she broke the engagement when she met actor Richard Denning. They were married on September 6, 1942, and remained so until her death on August 29, 1985. Denning, perhaps best known for his twelve-year-run as Governor Paul Jameson on the television series Hawaii Five-O (1968-1982), was no stranger to motion pictures in the horror genre. Among his film credits in that area are Unknown Island (1948), Creature from the Black Lagoon (1954), Creature with the Atom Brain (1955), The Day the World Ended (1956), and The Black Scorpion (1957).

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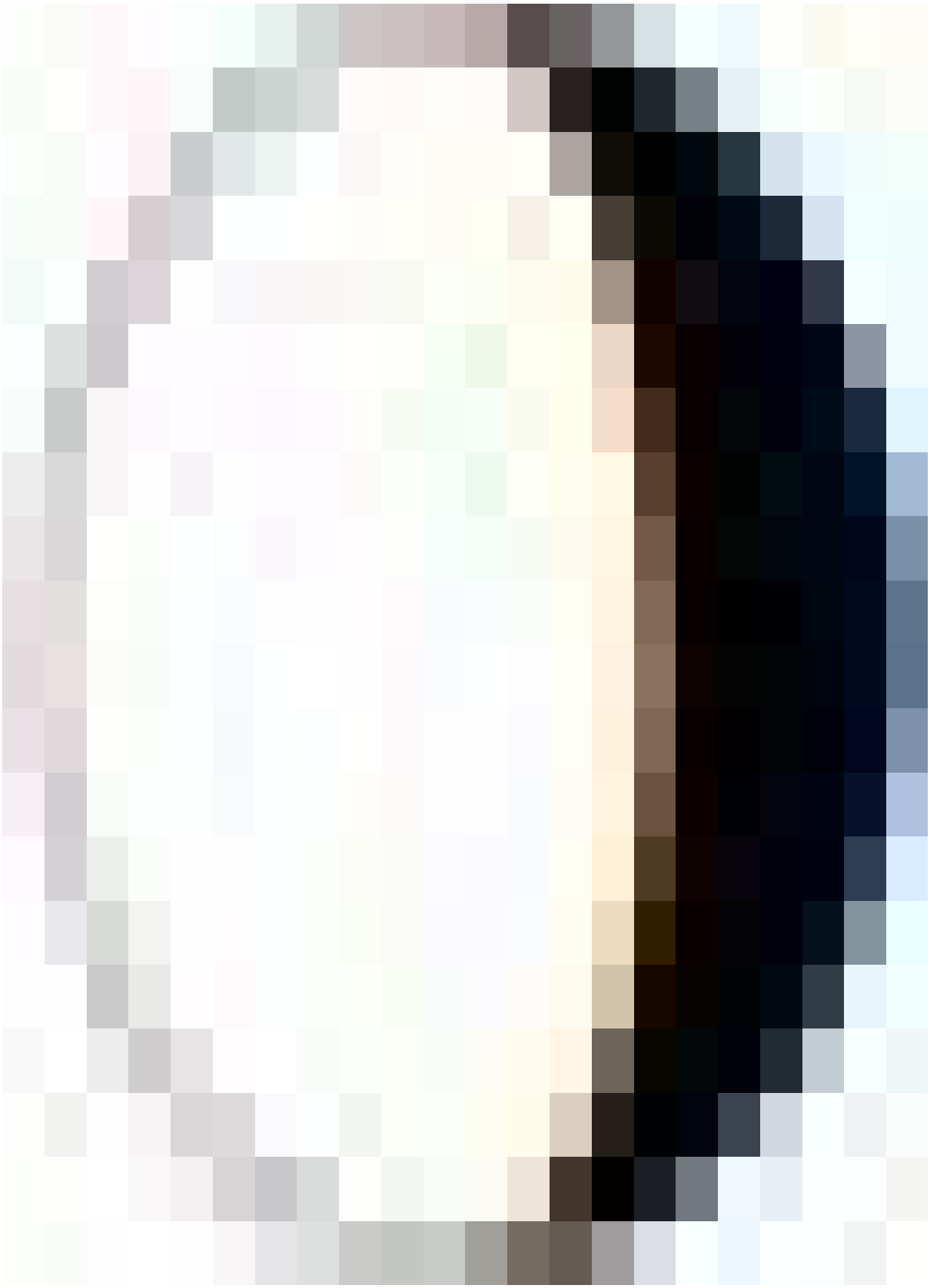

Anubis

Anubis is the jackal-headed Egyptian god of the underworld, the judge of the dead. Sometimes known as the Great Dog, Anubis was mated to Nepthys, the underworld counterpart of the goddess Isis. Dogs were greatly revered in ancient Egypt, and Anubis had a place of great honor in the pantheon of gods.

The Egyptian god Anubis stemmed from the local reverence for canines, but in the Middle Ages Europeans saw Anubis as evidence of werejackals.

For Christians in the Middle Ages, images of Anubis reinforced folk legends of werejackals that attacked unwary desert travelers. Although some ancient cults saw Anubis as a conduit for healing, others believed the priests with their dog-headed masks, were assuming the pagan god's role as judge of the underworld and were stealing the souls of those hapless victims that they only pretended to cure.

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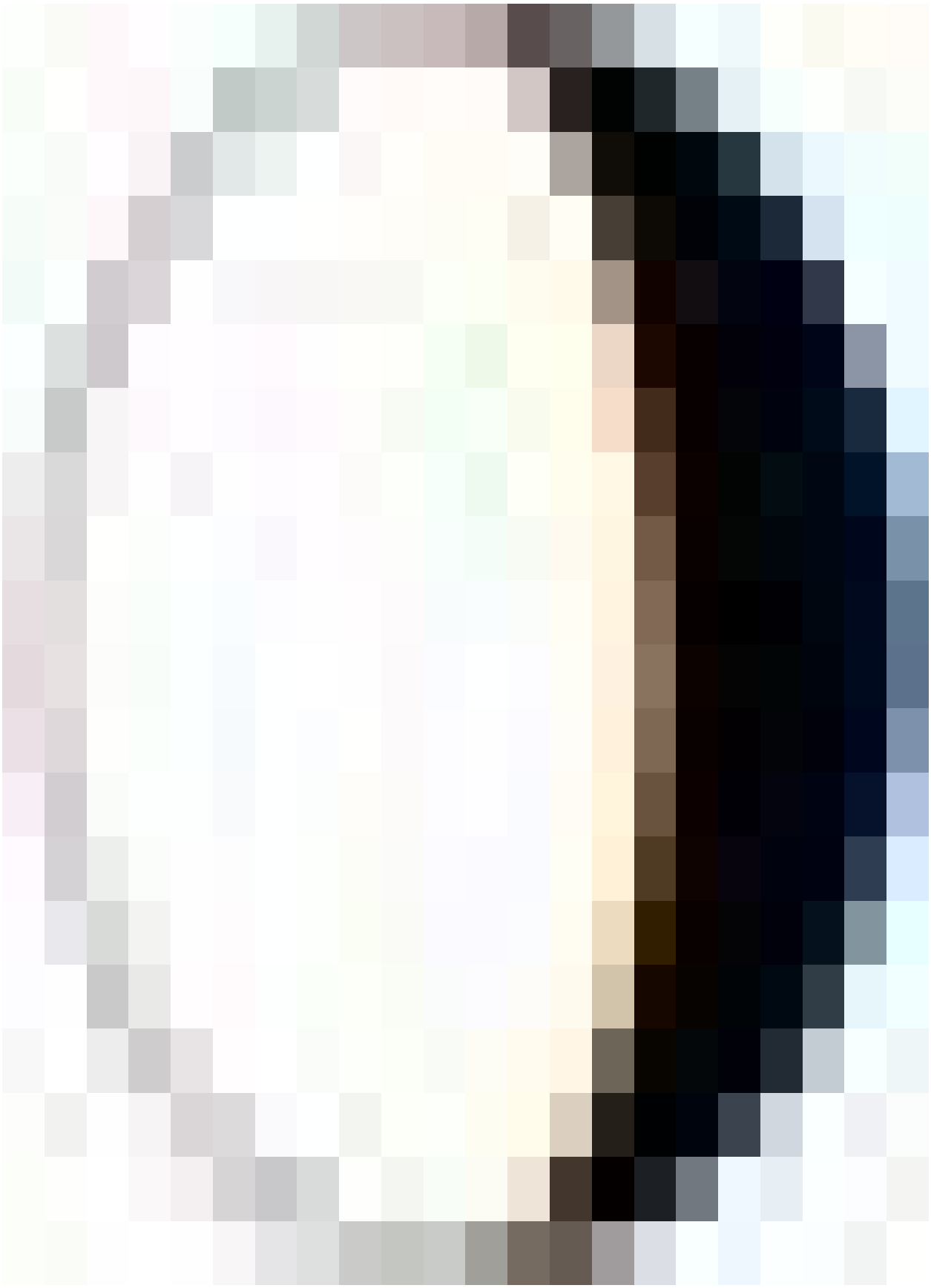

Appearance of Werewolves

When werewolves are free of the awful curse that dominates their existence during the nights of the full moon, they appear as ordinary men and women—perhaps a bit nervous or restless, perhaps somewhat melancholy, but essentially normal in every aspect of their physical appearance. They can walk about in full sunlight and need not fear crucifixes or holy water.

Most of the contemporary folklore describing the transformation of human to werewolf is influenced by such Hollywood films as The Wolf Man and Curse of the Werewolf, which depict the end result of the process of shape-shifting as a two-legged, hairy, fanged, wolflike entity, lusting for blood and flesh. The werewolf continues to walk upright, rather than move on all fours, and is still recognizable as a humanoid creature. During the transmutation, articles of clothing may be ripped or shredded and shoes discarded, but the werewolf remains barefooted and clothed as he seeks for prey under the full moon.

Such films as An American Werewolf in London, An American Werewolf in Paris, and the series of motion pictures based on The Howling, returned to the descriptions of werewolves of ancient legend by portraying a beast that is more wolf than human. In the classic accounts, once the transformation into wolf has occurred, it is difficult to detect any differences between the werewolf and the true wolf without careful examination. The werewolf that has undergone a complete shape-shifting process is somewhat larger than a true wolf, very often has a silvery sheen to its fur, and always has red, glowing eyes.

The werewolf of ancient tradition runs on all fours and has discarded all vestiges of clothing before the process of transmutation begins. If the shape-shifter should be killed while in the form of a wolf, he or she would return to human shape and be naked.

When those individuals who have become werewolves against their will are not under the power of the curse that forces them to become ravenous beasts, they experience all the normal human emotions of shame and disgust for the deeds that they must commit under the blood spell. They may long for death and seek ways to destroy themselves before they take the lives of more innocent victims. However, they soon discover to their dismay that the Grim Reaper can only be summoned to their door by certain means—and self-destruction is not one of them.

On the other hand, those who have become werewolves of their own choice and who sought the power of transmutation through incantations, potions, or spells, revel in their strength and in their ability to strike fear into the hearts of all who hear their piercing howls on the nights of the full moon.

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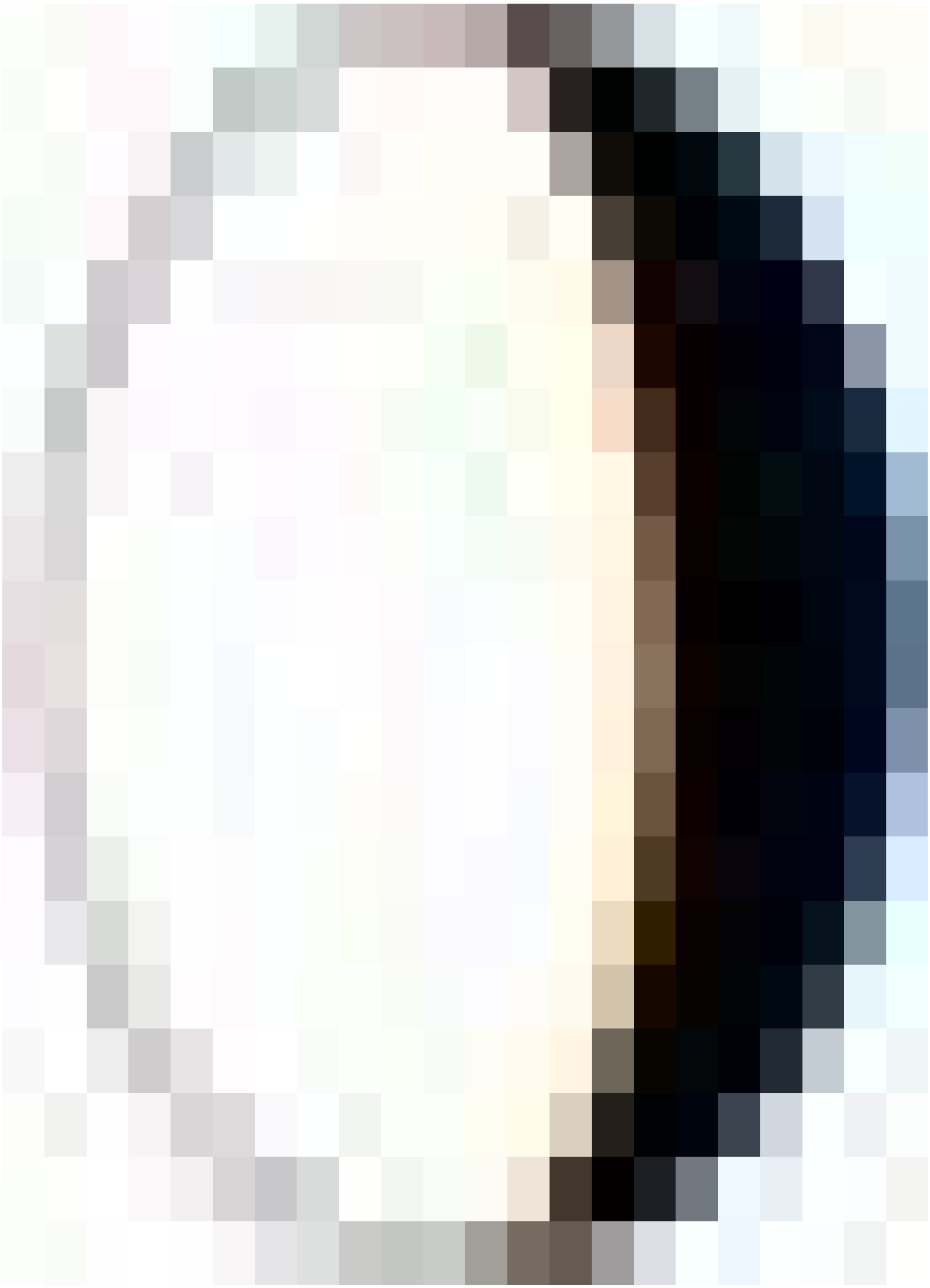

Apuleius, Lucius (c. 125–c. 180)

Lucius Apuleius lived in North Africa around the middle of the second century. Although he wrote in Latin, he was very familiar with the popular Greek romances of his time. His passion for Greek philosophy expressed itself in a book of philosophical extracts, which included an essay on Plato and another on the theology of Socrates. Although he was very prolific, the books of Apuleius have never made it into the Classical canon of authors because of his vocabulary and involved syntax, thus he is remembered primarily for his Metamorphoses, often referred to as The Golden Ass.

RICARDO PUSTANIO

Depending on the source, werewolves range from creatures that look very much like ordinary wolves to halfhuman hybrids. However, once they return to human form they appear as normal men or women (art by Ricardo Pustanio).

In nearly all of his prose, Apuleius displays a kind of obsession with the supernatural, Eastern religions, and magic. His Apologia is written as his legal defense for the accusation that he had cast spells on his wife and her family. In The Golden Ass, he describes the salves that wizards and Witches used to transform themselves into animals. In one episode, he tells of peering through a crack in a door and watching a Witch named Pamphile take off her clothes and remove from a chest a number of small boxes that contained various ointments:

She anointed her whole body, from the very nails of her toes to hair on the crown of her head, and when she was anointed all over, she whispered many magic words to a lamp…. Then she began to move her arms, first with tremulous jerks, and afterwards by a gentle undulating motion, till a glittering, downy surface by degrees overspread her body, feathers and strong quills burst forth suddenly, her nose became a hard crooked beak, her toes changed to curved talons….

To Apuleius' spying eyes, Pamphile was no longer Pamphile, but she had become an owl. As he continued to watch in astonishment, Pamphile uttered a "harsh, querulous scream, leaping from the ground by little and little" until at last "she stretched forth her wings on either side to their full extent and flew straight away."

After such a demonstration, Apuleius decides that he must apply the ointment to his own body and become an owl, just as Pamphile had done. After he has thoroughly applied the salve to every part of his body, Apuleius begins to flap his arms and eagerly anticipates the appearance of feathers that will signal his

transformation into an owl. But to his great surprise and disappointment, his skin hardens into a leathern hide covered with bristly hair.

“The palms of my hands and the soles of my feet became four solid hoofs, and from the end of my spine a long tail projected. My face was enormous, my mouth wide, my nostrils gaping, my lips pendulous, and I had a pair of immoderately long, rough, hairy ears.”

Instead of an owl, Apuleius found that the ointment had transformed him into an ass.

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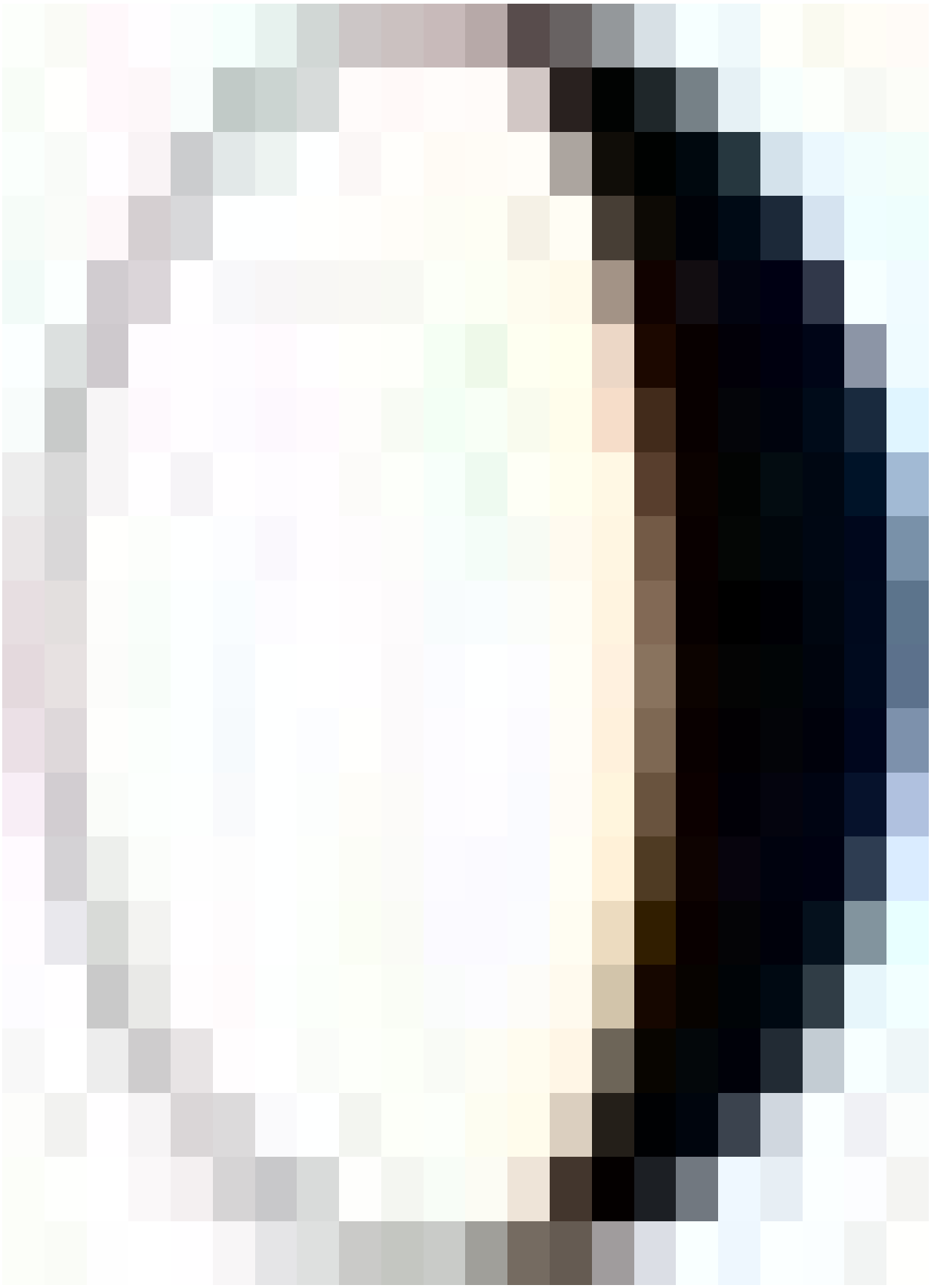

Badger People

The folk wisdom of Native American tribes sees the badger as a smaller, younger brother to the bear, and the people greatly respect the creature's strength and stout heart. Because its evenly marked black and white stripes suggest a being that somehow stands between night and day, the darkness and the light, some medicine priests believe the badger to be a perfect emissary to mediate between the worlds of spirits and the worlds of humans. Its powerful, compact body also makes the badger an excellent and secure form to receive the spirit of a shape-shifting shaman.

Among certain Native American tribes, the badger's remarkable prowess at burrowing through the earth is regarded as symbolic of the child pushing its way out of the womb during the birth process. Badger paw talismans are prized by pregnant women about to come full term and enter labor.

While the Japanese may also respect the badger's strength, they more often perceive the creature as capable of working great violence, and their folklore frequently casts the badger as a favorite form assumed by shape-shifting dark magicians who seek to work evil.

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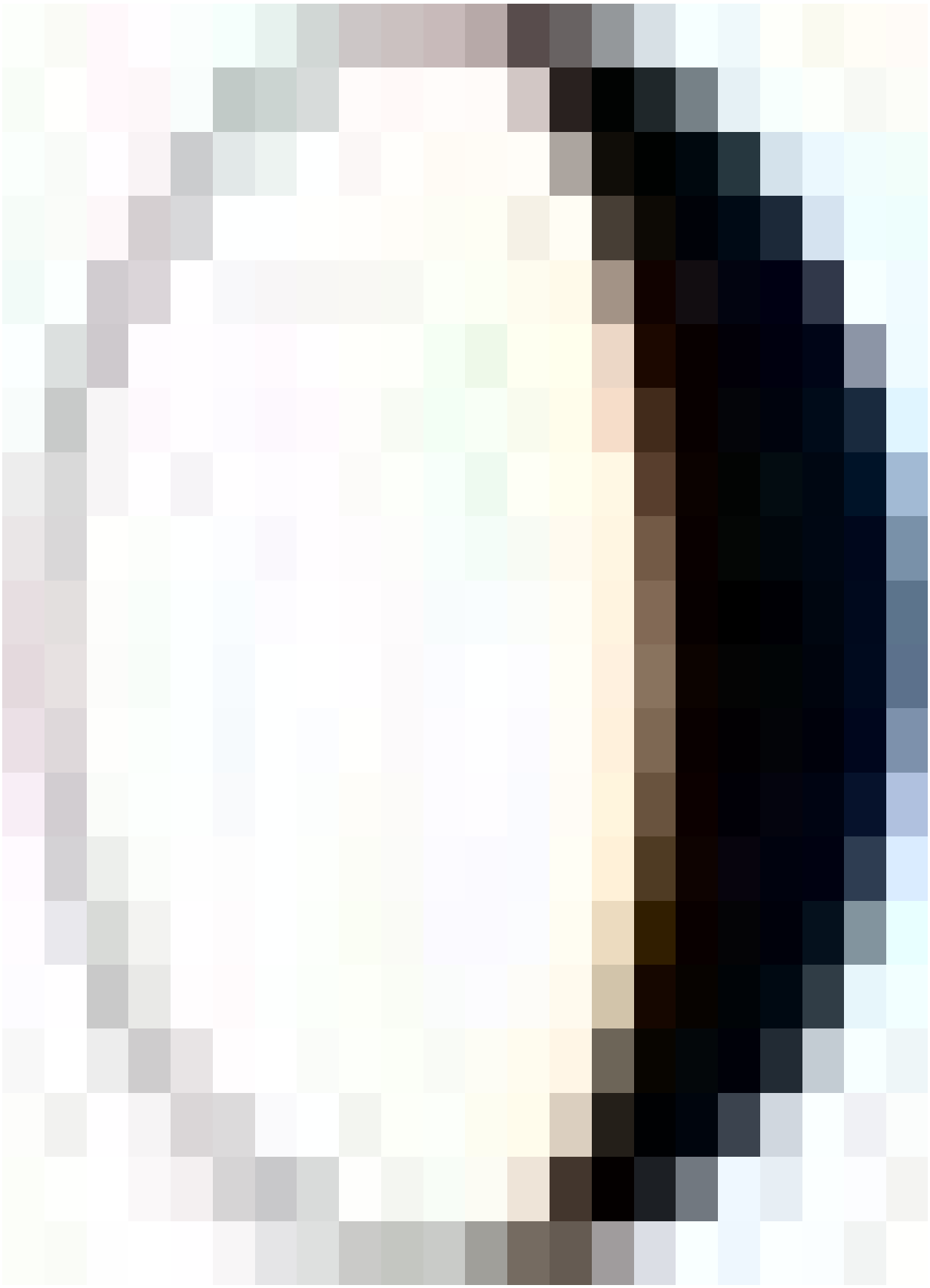
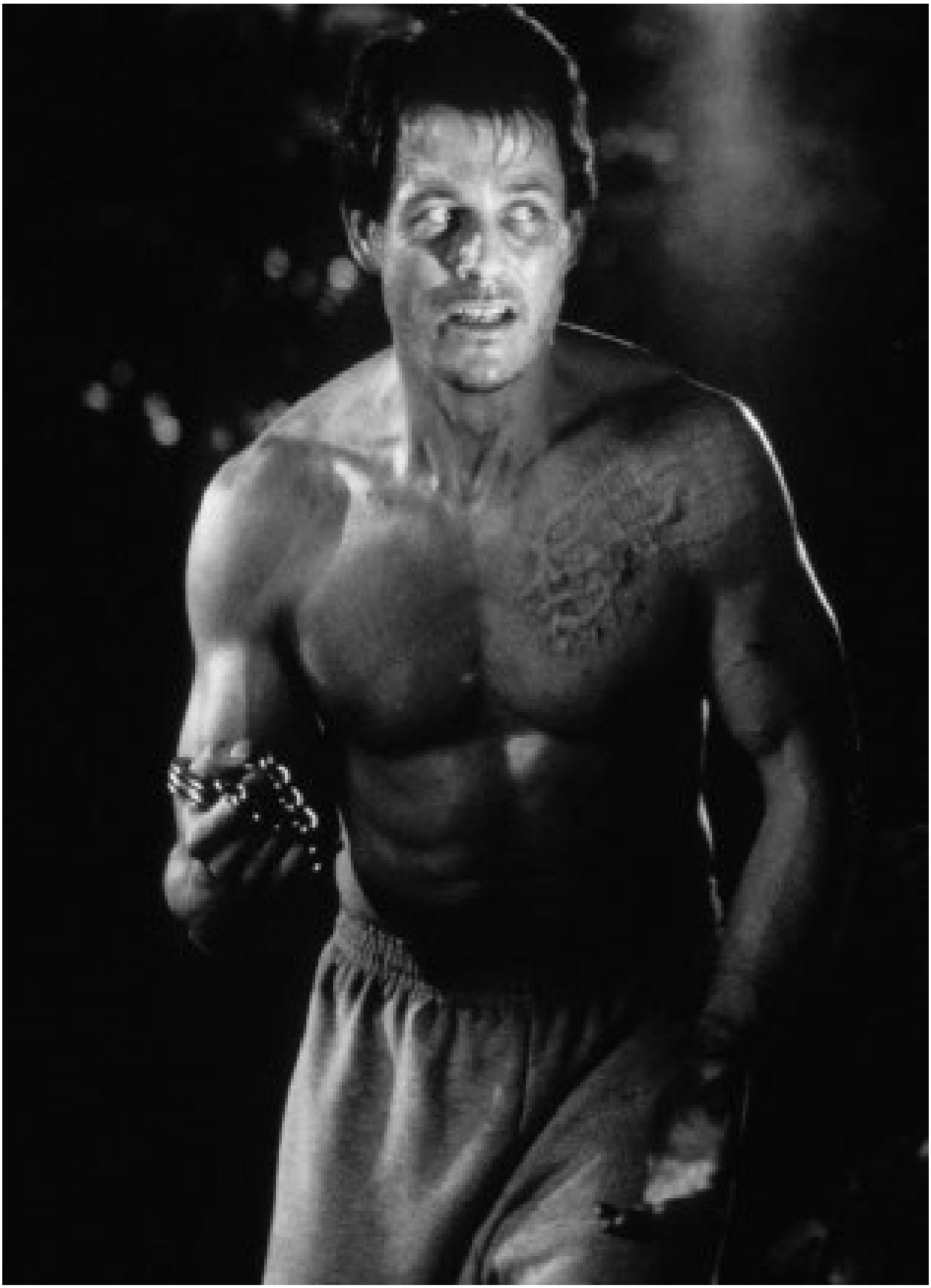


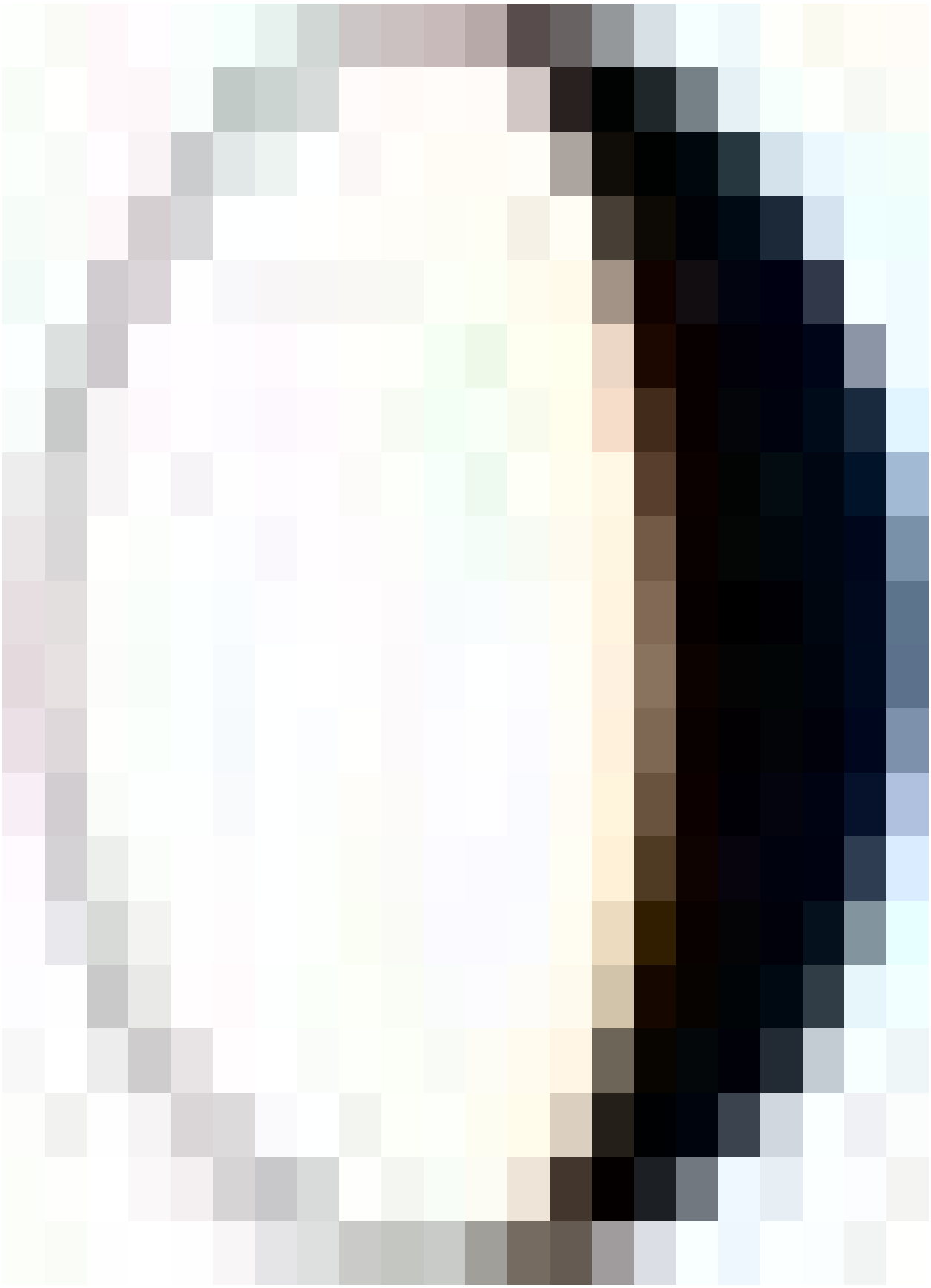
Bad Moon (movie, 1996)

While on an expedition in Nepal, a scientist (Michael Pare) and his girlfriend are attacked by a werewolf that kills her and bites him. The researcher moves back to the Pacific Northwest to live in isolation with his lycanthropy until his well-intentioned sister (Mariel Hemingway) invites him to stay with her and her son (Mason Gamble) to get over the grief of losing his lover.



Michael Pare stars as a cursed scientist in the 1996 film Bad Moon.

Things soon begin to go bad, especially when the family dog, a big German Shepherd named Thor, just can’t accept the werewolf among them. Interestingly, the novel Thor by Wayne Smith, on which the film is based, tells the story from the dog’s viewpoint.



Baring-Gould, Sabine (1834-1924)

For many werewolf enthusiasts the first book that they may have read on the subject is The Book of Were-Wolves (1865) by Sabine Baring-Gould. Perhaps a good many admirers of this classic work, which tells tales of lycanthropes remain unaware that Rev. Baring-Gould stood at his writing desk to produce more than 1,240 separate publications. This Anglican priest, who was born in Exeter, England, is revered as a writer of hymns, and those who sit in their Sunday pews and gustily sing the popular "Onward Christian Soldiers," and then lower their voices to harmonize on "Now the Day Is Over," would undoubtedly be shocked to know that the composer of such Christian standards was also fascinated by werewolves.

In addition to shape-shifters, Baring-Gould also wrote a collection of ghost stories (Guavas, the Tinner [1897]), the popular Curious Myths of the Middle Ages (published in two parts, 1866 and 1868), Cornish Characters and Strange Events (1909), and Devonshire Characters and Strange Events (1908). Balancing his interest in the strange and unknown is his sixteen-volume Lives of the Saints (1872-1877).

In 1864, Rev. Sabine Baring-Gould, who was serving as the curate at Horbury Bridge, West Riding Yorkshire, fell in love with Grace Taylor, the sixteen-year-old daughter of a mill-hand in his parish. After the lower class girl had spent two years acquiring middle-class manners, Baring-Gould married her on May 25, 1868. Together they had fifteen children, all but one of whom lived to adulthood. When Grace passed away in 1916, Baring-Gould commissioned a gravestone that bore the Latin motto Dimidium Animae Meae ("Half of My Soul"). He never remarried.

Baring-Gould regarded his collection of folk songs as the crowning achievement

of his eclectic miscellany of literary works. Songs and Ballads of the West (1889-1891) is remembered as being the first collection of folk songs for the mass market. In 1895, he released A Garland of Country Songs, and in 1907, collaborating with Cecil Sharp, he produced English Folk Songs for Schools, which became a music class staple in British schools for over sixty years.

Rev. Sabine Baring-Gould died on January 2, 1924 and was buried next to his wife Grace.

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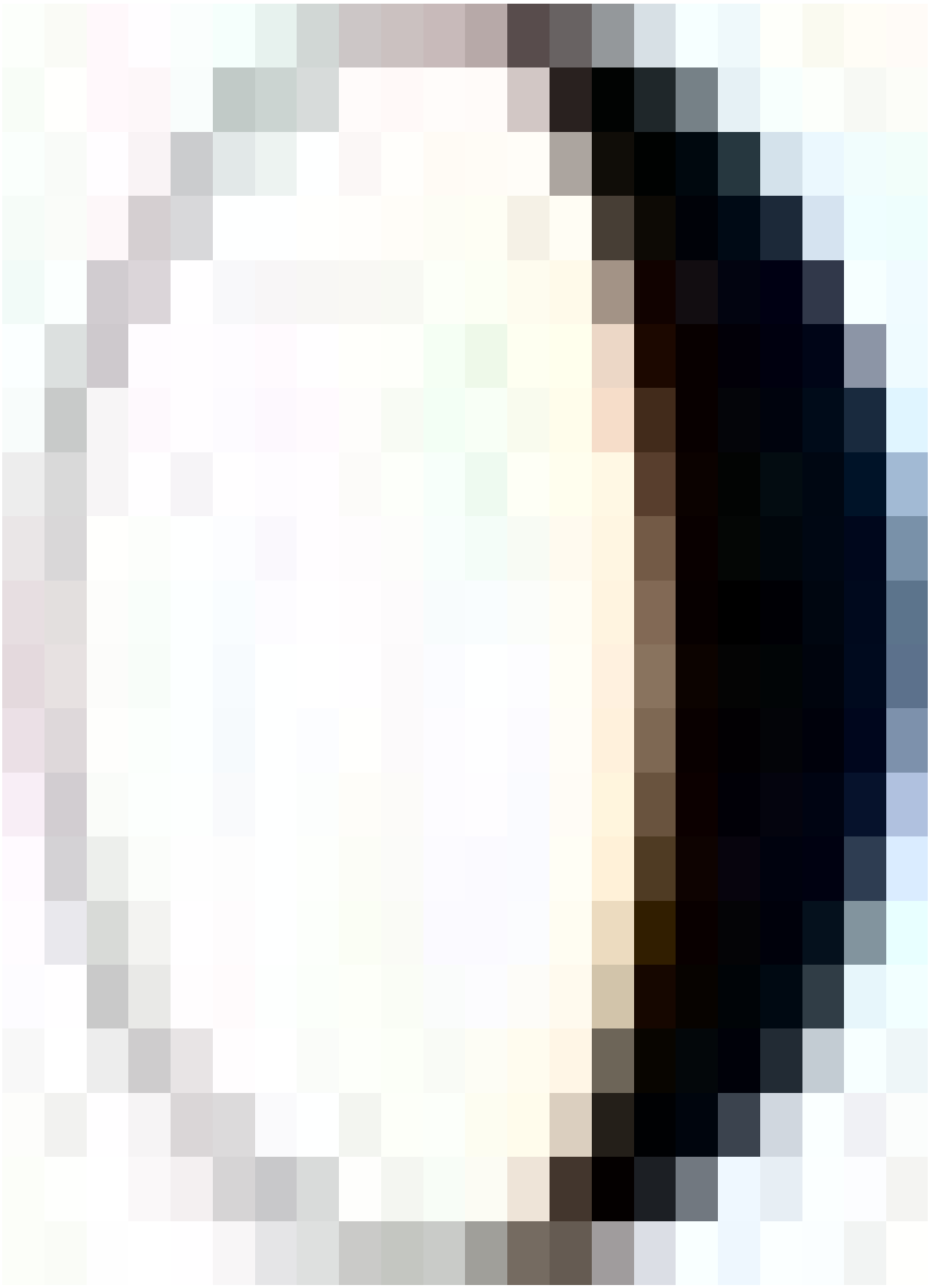
Colloms, Brenda. “Baring-Gould, Sabine (1834-1924).” Oxford Dictionary of National Biography, Oxford University Press, 2004. Online edition: http://www.oxforddub.com/view/article/30587.



Basques of Louisiana and the Loup-Garou

Alyne A. Pustanio

Though it was founded as the “New Galvez” colony in 1778 by Governor Bernardo de Galvez, the old parish below New Orleans has always been called after the name of its founder’s patron, St. Bernard.

Its close proximity to the city—extending as it does directly from the old barracks to the south and east along the Mississippi River where it meanders toward the swamps and the Gulf of Mexico—made St. Bernard’s parish more a suburb of New Orleans; and although rural in aspect, its families and history are closely connected to those of the city.

At a spot along the riverbank, just across the lower boundary of Orleans Parish, at the St. Bernard’s parish line, was located a thriving slaughterhouse. The largest of its kind in the city, these abattoirs had been in full operation from the earliest years of the nineteenth century, supplying New Orleans and the surrounding areas with the finest quality meat and poultry to be had. Though local pigs and fowl, and even deer, were processed through these slaughtering yards, the real money was in beef, especially the Texas cattle that was deposited into pens along the Mississippi River by ship and the herds that came down from the north in the Mississippi River drives.

The host of butchers who dispatched the animals lived nearby; their makeshift huts of old ship hulls and tattered canvas dotted the flat, dry riverbanks known to locals as the “batture.” These slayers were Basque, a mix of Spanish and French, and came originally from Europe’s mountainous Lower Pyrenees region. They

made their living and earned their table's fare in the abattoirs with skills as sleek and refined as their work could boast. In fact, the men were so well known for their bloody craft that people traveling from New Orleans through St. Bernard's parish would make a point of stopping by the abattoirs to see the butchers at their work. And they worked hard, spending most of their day time smeared up to their knees and elbows in blood and offal. In the evenings the Basquemen would retire to their humble shacks, the flickering embers of their fires sparking into the indigo darkness of the New Orleans nights, glowing clay pipes illuminating their swarthy, deeply lined faces as soft laughter and songs in their strange language drifted languidly over the river's ebbing tides.

RICARDO PUSTANIO 2010

The loup-garou, which is simply the French term for werewolf, resides in the area surrounding New Orleans, where the Basque people spread the legend of the blood-thirsty beast (art by Ricardo Pustanio).

The Basquemen seldom ventured far from the batture. Some of them had wives, mostly French women of the lower caste, though some had taken Native American brides. Often young boys and girls—Basque children—were seen playing in the encampment, astonishing the locals by frolicking naked together along the batture, swimming, playing, and even drinking in the blood-polluted waters. Occasionally one or two of the wives would appear in the great market of New Orleans, replenishing supplies that could not be obtained elsewhere. Sometimes one or two of the Basquemen might be glimpsed drinking and sampling the tenderloin or fighting with a Kentiauk flatboatman in Gallatin Street. The Kentiauk was always the worse for wear from such encounters as the Basque butchers were exceptionally strong, and “bet the Basque” was a going phrase.

But by and large the slaughterhouse men and their kin kept to themselves; and the locals did not often intrude upon them. Truth told, most families who lived nearby kept their distance and avoided altogether straying near the batture or the abattoirs after nightfall. Fortunately the families and others who knew of the butchers heeded that gut instinct, for the Basquemen, it was said, kept a well-guarded secret though rarely, over the long years, had there been much evidence of it.

Yet sometimes circumstance and fate conspire against secrecy and because of this the men of the abattoirs are forever woven into the tapestry of haunted Old New Orleans.

It was about the time of the war with the English that people first began to talk.

Before then the swampy wilderness of St. Bernard's parish was sparsely populated. The pockets of civilization were centered mainly around the plantations and belonged to many of the most prominent families of New Orleans—the Villeres, the McCartys, the Dreux, and of course the great landowner, Bernard Marigny. The swampy lands of St. Bernard's—called the "Oxen Lands" because of the animals used to tame and farm it—was a vast, mysterious swath of the unknown to the nearby New Orleanians. Because it was removed from the mainstream of city life and yet provided ample access to the Mississippi River, St. Bernard's was chosen as the place most appropriate for the bloody work of animal slaughtering.

In the earliest days indentured servants and some slaves were impressed to work in the slaughterhouses; but the product was shabby and plantation owners placed too high a value on their slaves as property to have them worked nearly to death in the brutal conditions of the slaughterhouses. The Filipinos were thought to be untrustworthy for the task; most would work only as long as it took to cut up enough meat to fill a lugger boat and then make a hasty escape. In the end the only reliable source of labor to be found were the immigrants from the Pyrenees, the Basquemen; and so the abattoirs quickly became the exclusive territory of these silent strangers.

Then the British once again brought war to America, and had New Orleans directly in its sights. The army was pressuring men everywhere to fight; warships lined the Mississippi River levees, overflowing with newly recruited sailors; in secret, Captain Jean Lafitte was swelling his ranks with privateers, both willing and unwilling. All of these men had to somehow be fed and with no supplies coming through the British blockades, General Jackson's army had been ordered to buy or confiscate cattle and other animals wherever they were found. Some wily farmers made deals for their herds, others protested angrily. But at the abattoirs soldiers seized whatever animals remained alive.

In December of 1812, as the troubles with the British escalated and began to suck New Orleans into the war, a particularly cold winter set in; this and the

animal seizures finally brought work at the abattoirs to a complete standstill. The Basquemen learned what news they could from pirates and smugglers who passed through on larger errands and disdainfully accepted the charity of the Church when it was offered, but caught as they were between two great warring forces, the Basquemen and their families were soon left to fend for themselves to pass that brutal winter.

In New Orleans, amidst the rumors of war there arose another strain of murmur; taverns, inns, brothels and hostels were fluttering with tales of strange happenings in the outlying regions—events that had nothing to do with battle. Priests and upstanding citizens tried to quell the rumors as fables made up by Indians to stir the population with superstition and fear; but the rumors grew and soon a very palpable fear took hold at what might be happening in St. Bernard's parish.

First a boy was found, no more than nine years of age. He had been sent out to herd his family's geese in against the freezing weather. When his father and brothers found him, he was unrecognizable. He had been torn to pieces; many body parts were missing, and there was blood everywhere. The boy's head, his face frozen in a mix of fear and horror, was found floating in the icy water of a mule trough nearby. Not one goose had been harmed.

Then a family living near the barracks lost three daughters. They had been sent out on their daily chore of milking the family's two remaining cows. The mother was the first to hear their bloodcurdling screams amidst the wild, frightened bovine lowing. The father, running in from a nearby field, prevented his wife from entering the barn; a wise choice, for such a bloodbath met his eyes that he burst from the barn in a screaming fit. Down the center of the barn was a trail of blood littered with chunks of flesh, mixed in with hair and shredded clothing. The daughters had been dragged away, and one cow lay torn into bits in its stall.

Many suggested renegade soldiers were to blame; others blamed the nearby

Indian population. But these ideas were quickly dismissed because whatever was killing the people of St. Bernard's parish was, from all appearances, feeding on them as well.

Wolves, larger than any ever seen, were moving in packs along the riverbanks. Were they skin walkers harassing the people of New Orleans? (Art by Ricardo Pustanio).

Indians and Kentiauk tradesmen appeared in the markets carrying tales of strange creatures being seen in the land. Wolves, the Kentiauks said, larger than any ever seen, were moving in packs along the riverbanks. The Indians had another name for the beasts—"windigo" they called them, skin walkers, men who took on animal form to prey on humankind. Still, although the citizens of New Orleans were concerned about their neighbors in the outlying parishes, and gruesome though the news of the killings was, no one could venture out to investigate. The city was locked in a state of war, and until the battle had been fought, whatever its outcome, nothing could be done about the grisly attacks. But following General Andrew Jackson's great victory over the British at the Battle of New Orleans, there appeared even more evidence that the tales of the Indians and Kentiauks might have borne some truth: the graves of many soldiers buried in the fields of St. Bernard's parish after the battle had been found disturbed and the remains dragged from their coffins and partially devoured on the spot. This, pronounced everyone from priest to shaman, could only be the work of the loup-garou.

The Basque butchers would certainly have been acquainted with the superstitions surrounding the "loup-garou"; the man-wolves were well-known in the lore of France. Indeed, some of the Basquemen or their ancestors might have encountered these same beasts, and although familiar with regularly subduing and dispatching powerful animals, the Basquemen would have recognized the werewolf as a formidable foe.

In both the Old and New Worlds the wolf was known as an animal of great power, sometimes weighing twice as much as the average full-grown man. The wolf was swift and could easily travel more than one hundred miles in a day. In addition, the wolf's sharp eyes and hearing, and its movement in packs with

others of its kind, gave it a tremendous advantage over its prey. A hunter of deadly efficiency, as long as food remained plentiful, wolves avoided contact with humans. But in the bare months of winter, or other lean times, the wolf grew bolder, often invading and attacking whole villages. Unlike the dog, the great servant of humanity, the wolf recognized no master, and inevitably this rebelliousness would appeal to some humans.

The Basques of the Pyrenees were known by their French countrymen and other neighbors as a particularly rebellious lot, a quality that had long set them apart and for all the wrong reasons. Over the years strange tales grew up to explain the rebelliousness and the insular nature of the Basque people. In the fear-ridden years of constant warfare and religious persecution, it was not inconceivable for those trying to understand the Basques to make the leap from fact to fancy. Therefore in Europe they had long been known as cursed with the evil charge of the loup-garou, and though they co-existed with men by the light of day, in the dark hours of the night, the wolfmen devoured human flesh.

In an attempt to quell public excitement and growing suspicion about the butchers, several Capuchin monks of the St. Louis Church volunteered to visit the Basquemen. The monks found the men hard at work in the St. Bernard's abattoirs where, since the great victory at the Battle of New Orleans, the holding pens once again overflowed with steady shipments of cattle. The monks found the Basquemen welcoming, in their fashion, and were encouraged when all the men and their families attended an evening mass that was held on the battures. The womenfolk took great pains over the monks' comfort, feeding them and preparing crude, but tidy overnight lodgings. The monks found the Basque children happy and well-fed; indeed, the whole settlement appeared to be a group of thriving, hard-working, charitable, and faithful people. The monks' findings, which were quickly disseminated among the common folk of the city, did much to stem the growing tide of superstitious fear that previously had held sway. And as the city prospered in the days following the Battle, the memories of the cruel winter slayings faded and were all but forgotten.

But, in fact, the monks and anyone who had an interest in knowing the truth had all been duped. As the Indians and the Kentiauk frontiersmen had suspected, and as some had feared, a colony of werewolves had, indeed, taken up residence in the abattoirs of St. Bernard.

Suspicion arose again in the 1820s, though this time it was confined to the plantations located nearest the busy abattoirs. Over a period of several months in 1821 and 1822 (another cold winter) plantation owners were complaining more frequently to the local constables regarding the disappearance of livestock—in particular, the valuable oxen used to plough the fields for planting the major crops of sugar and cotton. Without the strength of those great beasts of burden, productivity, and in turn the harvest, was deeply impacted.

Slaves, always considered a superstitious lot by their white masters, were whispering among themselves about the disappearance of the livestock; they had their own explanations, and their local rootworkers were busy trying to determine the true culprit behind the strange events. Soon almost every slave was wearing some kind of talisman or “gree-gree” and exasperated overseers had their hands full just getting a day’s work done. Then, one cold morning, news spread like wildfire from plantation to plantation of a strange event that allegedly had occurred at the abattoirs the night before.

“Ah see’d it, ah tells yo! Ah see’d it with my own eyes!” Thus began the story of old Jerome, a slave of the old Villere plantation who had been making his way home from what he called “a churching” meeting when he had the most terrible fright of his life. Those around him insisted his previously graying hair had turned an even lighter shade.

“Ah knows it!” Jerome said, rubbing his hand over his hair. “Yo hair’d be white, too, if you’da seen what ah seen!” Pressed by his master and the local constable to relate exactly what he had seen, Jerome went on to tell a fascinating tale.

Jerome was walking westward on the Shell Beach road toward the Villere Plantation, which he called home. The road took him past a place he didn't like to go by at night. This was the dilapidated mansion of the old Countess, a reclusive Russian woman who everyone said had lost her mind shortly after her arrival here over a decade ago and who lived in the ramshackle remains of her plantation house with only her maid for company.

In sunlight, the long alley of moss-hung oaks and the brace of dark pecan trees rustling over the fading whitewash of the melancholy old mansion had a storybook appeal, as if at any moment a princess would emerge upon the gallery surveying the distant river. But when night fell, the place exuded an entirely different atmosphere; fog-shrouded starlight intermingled with the darkness under the trees, a foggy miasma floated from the land and lingered around the roadside.

As Jerome approached the old plantation, the frosty stillness of the night seemed to draw in close; his breath, now heavy, hung in a moonlit mist about his head. Eyes glancing from left to right, he picked up his pace in order to put as much distance between himself and the "Old Russian place" as possible. Thinking that whistling might help to lighten his uneasiness, Jerome broke out in a torrent of notes from nameless, half-remembered tunes. Sweat broke on his brow and the hairs on his neck began to rise as suddenly Jerome became aware of someone walking along the road ahead of him; Jerome was surprised to find it was a woman.

"Lawd, ma'm," he said as he came up behind her. "Yo sho' gives me a skeer, ah tells yo!" He laughed but the woman made no reply, nor did she turn or in any other way acknowledge him. She was small, slightly built, wearing a cloak and large bonnet against the cold, and Jerome noticed she carried a basket over her arm.

“Sho’ is cold out’cheer!” he said now, flapping his arms around himself. Still the woman made no reply. “Den I guess, since we be headin’ de same way, yo won’t mind me walkin’ by you?” The woman shook her head, indicating that she would not.

Jerome and the strange woman walked along in silence for what seemed an eternity. The trees grew closer in on either side of the road indicating that they had reached a less-traveled portion; a steady rise meant they were toiling up a low hill.

“Ma’m, is yo’ shure yo’ alright?” Jerome asked, but suddenly his attention was drawn to something in the road ahead. There, in a patch of wintry starlight where the trees were thinner, were the hulking forms of what Jerome at first mistook for dogs. Taking a few steps closer, down the side of the low hill, it was clear to Jerome that these were like no dogs he had ever seen before.

The cold, sobering realization came over Jerome that he was watching two huge wolves at work over some prey and at the same time he was aware that the strange woman had not slowed her pace, but was walking right toward the wolves.

“No, no, no—ma’m!!” Jerome cried and caught up to her. “Don’t yo’ be gwon near dem wolfs, now! Dey liable tear yo’ to pieces!”

The woman stopped but did not turn around. Then, for the first time since he had encountered her, she spoke. “Would you hold my basket?” said a sweet, strangely detached voice.

Jerome took the basket from the woman and watched as she moved to untie her bonnet. “Thank you,” she said then, and Jerome felt his blood run cold. The voice was coming from the basket, and in the instant he realized this, Jerome watched the bonnet fall away revealing empty space where a head ought to have been!

Instinctively, he dropped the basket and to his horror he watched as a woman’s head rolled out. Yet the head did not appear to be human. It’s wild, once-blonde hair was soaked red in blood, its eyes two flames, a mouth full of razor sharp teeth snapped as the head circled Jerome’s feet.

Then, suddenly, all the clothes that had contained the woman’s body fell away revealing a hairless, winged creature, like a great bat—together with the head, it flew at the wolves. As soon as the creature revealed itself, the wolves in the road ahead became aware of it and stopped their eating. Standing guard over their prey—animal? human? Jerome could not tell—their hackles rose, their bloodied fangs glistened in the dim light, and they stood to their full werewolf height, ready to fight off the vampire creature.

“Oh, lawd, lawd, lawd, lawd!” Jerome was crying as he fell on all fours and crawled into the underbrush.

Jerome escaped as quietly as he could from that horrible place and decided to head back to the still shack as quick as he could. Instead, he was met by a constable out on other business who apprehended him and took him to the nearest home, Highland. It was from there that Jerome’s master came to fetch him but was obliged to wait until the sun was fully risen before Jerome could be coaxed into a wagon heading home.

The constable accompanied the men as far as the spot where Jerome’s alleged

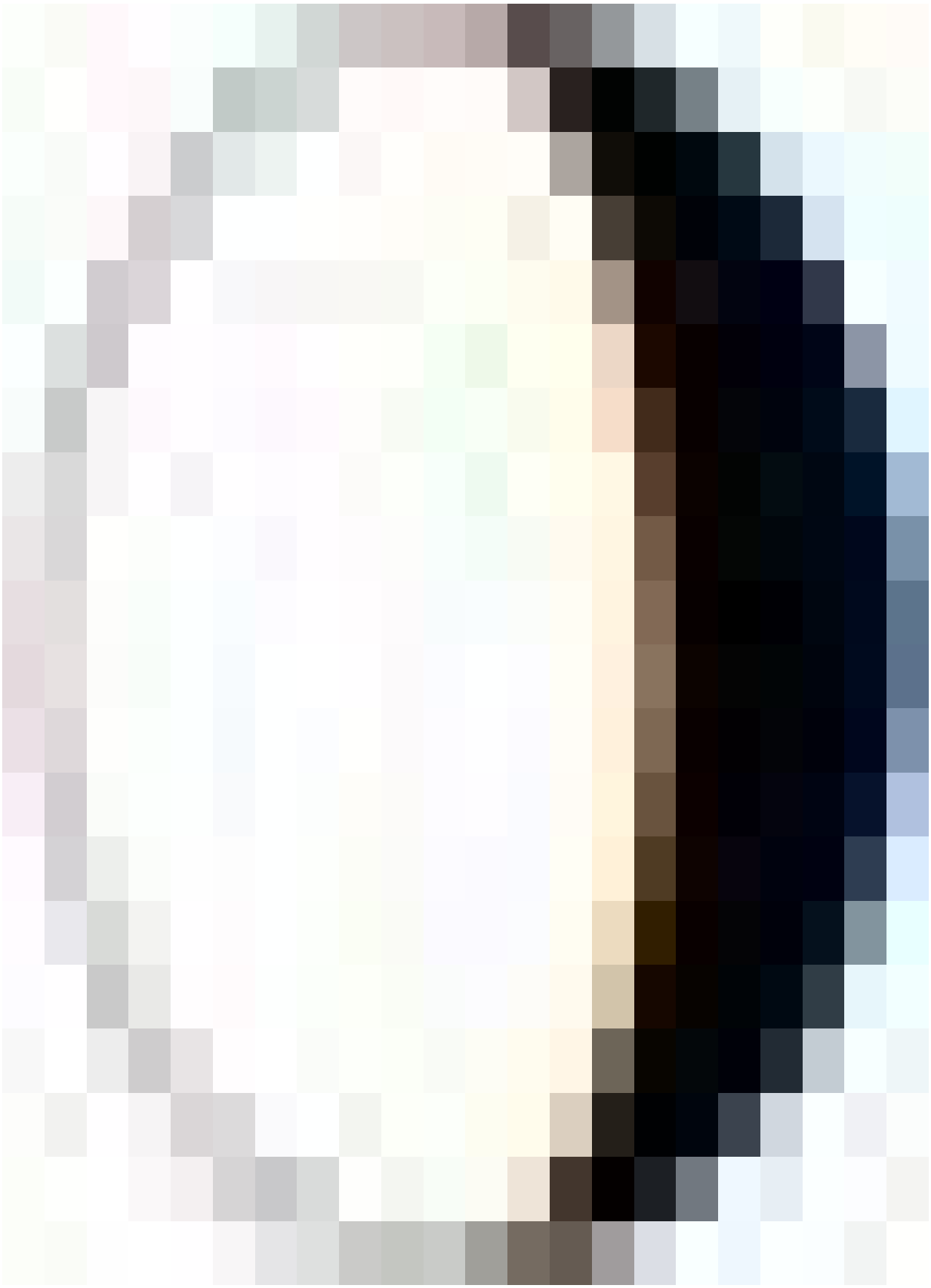
encounter with the battling werewolves and vampire occurred. Strangely, and unfortunately for Jerome, there was no evidence to be found of the event. Jerome's master rewarded what he considered "drunken, lying insolence" with confining his slave to the kitchen by a chain and making him peel endless heaps of potatoes. But Jerome didn't mind. Anything was preferable to what he had seen the previous night.

As had happened during the Battle of New Orleans, the Civil War and the occupation of the city by Union forces did much to impede the livelihood of the Basquemen. Consequently, there were numerous reported sightings of large wolves in the distant areas of the parish, along with the disappearance and mutilation of livestock nearby. But unlike the Battle of New Orleans, the Civil War would bring lasting change to the economic and cultural landscape, in particular with the Emancipation Proclamation and the freeing of slaves. A flood of new labor entered the local market, and in New Orleans especially this was exacerbated with the arrival of first the Irish and then the Sicilians offering a wide variety of cheap, skilled labor. The Basquemen could no longer hold their monopoly over the abattoirs; they suffered greatly through the great snowfalls of 1895, and then the First World War. Then, during the years of the Great Depression and the WPA, the old abattoirs were finally closed.

Even the great Mississippi River seemed set to conspire against the Basques. Each year the waters encroached more and more upon the shoreline, eking away the batture little by little, eventually forcing the Basquemen to abandon their homes and move inland. Because it was against their nature to assimilate, the Basquemen ultimately moved on, some say into the wilderness regions north of Baton Rouge, others claim they disappeared into the mountains of the Ozarks.

Whatever their fate, the departure of the Basquemen from the batture truly was the end of the butchermen's culture along that part of the river. It also produced a notable drop in the encounters with werewolves there for many years to come. A drop in sightings, but not an end; so it is entirely possible that some remnant of the butchering werewolves still haunts the old areas of St. Bernard's parish to

this day.



Bathory, Erzse (Elisabeth) (1560-1614)

Grisly surprises awaited the raiding party as they slipped unnoticed through the massive doors of the Castle Csejthe on New Year's Eve 1610.

In the great hall lay the pale, lifeless form of a young woman, the blood completely drained from her naked body. A few steps away lay a girl sprawled grotesquely and pitiably on the floor. Her breasts had been slashed repeatedly, and she was unconscious from loss of blood. Chained to a pillar was another young woman who had been burned and savagely whipped to death.

Hurrying to the dungeons below, the raiders found several dozen girls and young women, many of whom had been bled. Others had not yet been touched and were fattened and in good health—like domesticated animals awaiting slaughter.

It was on the second floor of the castle that the raiders surprised Countess Elisabeth Bathory, her guests, and members of the household in the midst of a drunken and depraved orgy. The raiding party, which consisted of the prime minister, the governor, a priest, and several soldiers and police, later said that the details of the loathsome bacchanal were too awful to be repeated.

Later, at her trial, it was charged that the blood of at least six hundred girls and young women stained the soul of Elisabeth Bathory, the Countess of Blood. Although the Countess has often been portrayed as the quintessential vampire, many researchers have expressed their opinion that she qualifies equally well in the categories of werewolf/slasher and Satanist, for there is little evidence that she ever drank the blood of her victims—but she did bite and slash a number of them to death. In her vile cosmology, blood was the elixir of youth and a crucial

element in black magic rituals. In Elisabeth’s quest to remain ever young, she had arrived at the belief that by bathing in the vital fluid of other women, she would be able to preserve the famous beauty that she had debauched with countless orgies.

Elisabeth married Count Ferenc Nadasdy when she was only fifteen, but was already famous for her pale, almost translucent flesh, her raven black hair, sensual lips, and blazing eyes. She was delighted when she discovered that the Count was a devotee of Witchcraft, sorcery, and the worship of Satan.

The newlyweds had come into the world endowed with two of the most powerful names in Hungary. The Nadasdys were known as fierce warriors and harsh taskmasters. To their serfs, the Nadasdys were miserly with rewards and gifts and were generous only with the lash and the dungeon. The Bathory bloodline combined psychosis and public service, cleverness and corruption, benevolence and brutality. Gyorgy, the conscientious prime minister of Hungary, was Elisabeth’s cousin—but so was Sigismund Bathory, the savage, unstable Prince of Transylvania. It is little wonder that Ferenc and Elisabeth soon devoted themselves to sophisticated sadism and princely perversions.

The “Countess of Blood,” Elizabeth Bathory, bathed in the blood of young maidens in a vain effort to retain her youthful appearance (art by Ricardo Pustanio).

Perhaps Elisabeth would have remained simply a jaded aristocrat of her times, dabbling in the black arts for amusement, if her well-matched mate had stayed at home. But the Count became increasingly preoccupied with becoming Hungary’s Black Hero of the Battlefield, and he left the bed of his lady for months at a time.

It was during one of these periods of loneliness, boredom, and aching frustration that the beautiful Countess turned to an even more intense study of Witchcraft. She ordered her faithful Ilona Joo, who had been her nurse since childhood, to summon the most famous alchemists, Witches, and sorcerers to Castle Csejthe. And they came—strange creatures from the depths of the forest, werewolves, vampires, defrocked priests, demented alchemists, and those who practiced torture for pleasure.

Although Elisabeth entered into a variety of diabolical studies with wild frenzy and abandon, the sexuality that had been aroused by the masterful Count Nadasdy grew even more frustrated, and she ran away for a time with a young nobleman who was reputed to be a vampire. Her cadaverous lover could not compare with the virile Count, however, and Elisabeth returned to Castle Csejthe to throw herself at Nadasdy’s feet in supplication. The Count understood the passions that inflamed his beautiful wife, and he eagerly forgave Elisabeth her unfaithfulness.

Vowing everlasting fidelity to her husband, the Countess swore to give herself completely only to the study of Satanism during her husband’s absences; and shortly after her twenty-sixth birthday, she presented Nadasdy with the male heir

for which he had so long been striving. She gave birth to three other children in as rapid succession as nature would allow; and until the Count’s death, she set aside her study of the dark arts and completely occupied herself with the demands of motherhood.

It was after the death of Ferenc Nadasdy that Elisabeth began to notice with an ever-growing horror that the face famous throughout all Hungary for its beauty was beginning to display a few lines of aging. Desperately, she turned once again to Witchcraft to seek a potion that would restore her youth and loveliness.

Elisabeth discovered the magic elixir quite by accident. One day a serving maid so angered her that she struck her violently and drew blood. Amazingly, her frenzied senses told her, where drops of blood from the wench had speckled her own flesh, the skin appeared to be softer, whiter, than it was before. She had stumbled upon the true formula for eternal youth: complete and regular submersion in the blood of a young maid.

For the next eleven years, the terrified peasants and villagers locked themselves in their houses after dark and listened in horror to the screams of anguish and tortured pain that drifted down to them from Castle Csejthe. From behind their curtained windows they watched with dread as the black carriage drawn by black horses descended from the castle to search for fresh victims. Not one of the girls and young women who were abducted ever managed to escape the castle alive.

The Countess of Blood kept her dungeons filled with girls who were fed like animals being fattened for the butcher. Elisabeth liked her victims to be plump, reasoning that stouter women would have healthier blood in their veins, thereby providing better properties of rejuvenation for her beauty baths.

The Countess believed that the rubbing of towels on her delicate skin had a

corrosive effect. Hence, she required captive girls to lick the blood off her flesh after she emerged from the tub. If any girl displayed displeasure while engaged in the gruesome chore, she would be hideously tortured to death.

Elisabeth Bathory's regular in-castle assembly of Witches, vampires, werewolves, and alchemists easily convinced her of the effectiveness of ritual human sacrifice to ensure Satan's blessing of their magic spells and her rejuvenating blood baths. Darkside Witches also gained Elisabeth's permission to conduct sadistic magical experiments on the girls. The Countess herself grew to crave demonstrations of torture as a daily activity. Her cruelly inventive mind devised countless devices by which to flay, burn, freeze, and bleed the captive girls.

Rumors of such tortures and emphatic reports of large scale abductions of young women reached the ears of the authorities years before any action was taken. After all, Countess Elisabeth belonged to two wealthy and powerful families—Bathory and Nadasdy—and no one in Hungary dared to investigate the truth of such terrible charges and accusations. Eventually the prime minister, the Countess' own cousin, led the raiding party of Castle Csejthe on New Year's Eve, 1610. Even the most loathsome and disgusting rumors had not prepared them for the hellish scenes they discovered.

All of the Countess's assemblage of Witches and sorcerers were put to torture and then either beheaded or burned alive. Elisabeth herself was walled up in her apartment in Castle Csejthe with only tiny slits for ventilation and the passing of food.

Still strikingly beautiful and youthful at fifty, the Countess lived for four years without uttering a single word to her captors. Perhaps she could only hear the ghostly echoes of the screams of pain and the pleadings for mercy of her six hundred victims.

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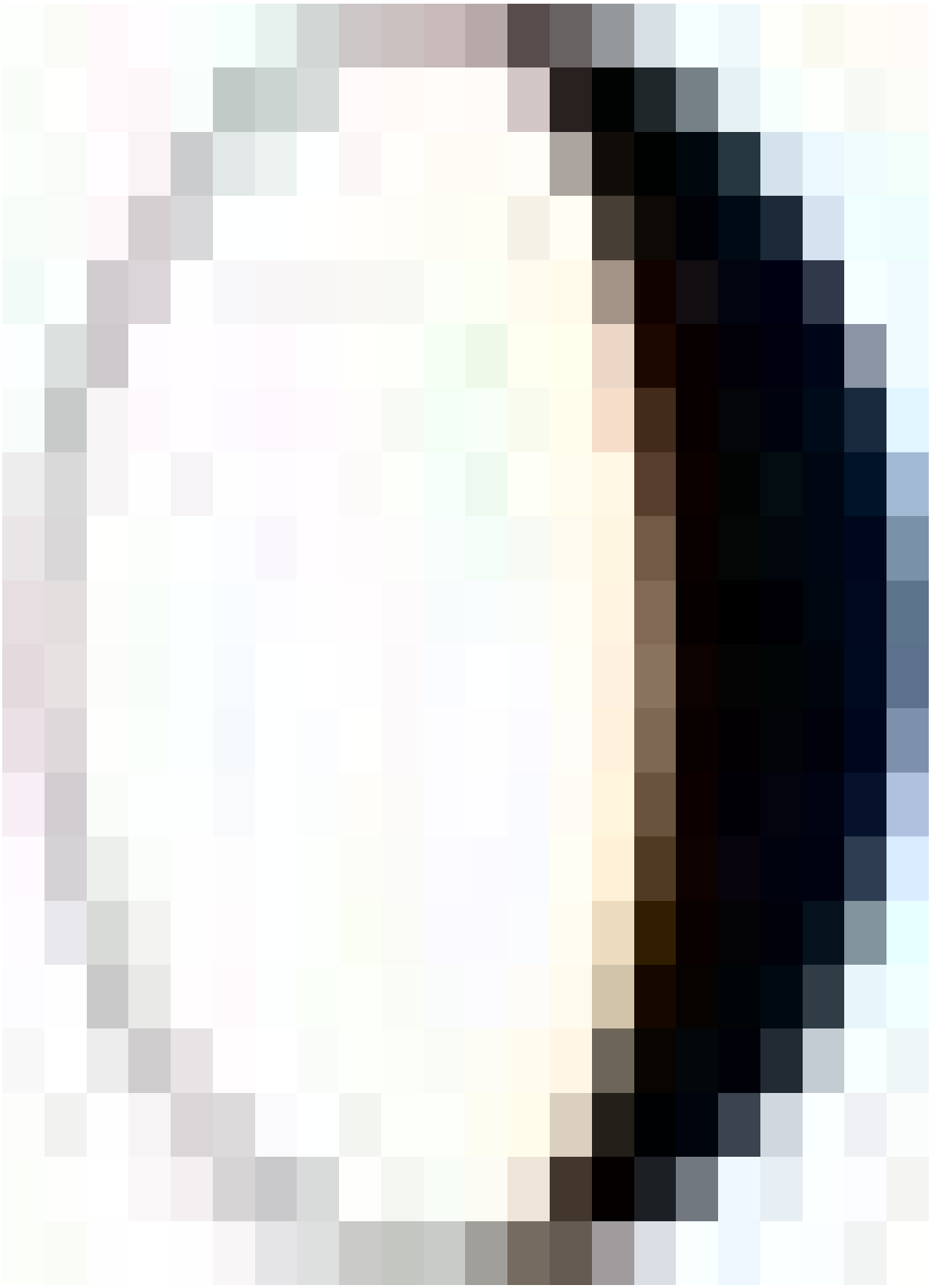

Bear People

It requires little imagination to understand why the bear became a favorite totem animal wherever they coexisted in the same environment as primitive humans, and why so many clans claim direct descent from an ancestor who was originally a bear. Among all ancient people who encountered the bear and who left some kind of record of those meetings, the powerful, lumbering giant was held in the greatest respect as the one who knew all things, the one who could speak directly with the gods.

When the bear walks upright on its two hind feet, it appears very much like a stout, powerfully built man with short, bandy legs. When it moves through the forest on the hunt, it seems to saunter in a leisurely manner, confidently assured that no one will challenge its majesty.

Many tribal shamans address the bear reverently as “Grandfather,” and there is a widespread belief that the spirit of the bear never dies. It is common for traditional Native American medicine priests to adopt “bear” as a part of their name, and shape-shifting shamans frequently take the form of a bear because of its supernatural powers.

Among the old tribes of Northern Europe, the warriors known as the Berserkir wore bearskin shirts into battle in dedication to the Goddess Ursel, the She-Bear. To the Vikings, the bear symbolized the lone champion, prepared to fight to the death in single combat against all odds. To wear the bearskin in battle was to become one with the bear’s indomitable spirit.

RICARDO PUSTANIO 2010

European, Asian, and Native American people share legends of heroes who are part human and part bear. The somewhat human-like attributes of bears, such as their ability to stand on their hind paws, made them good material for werecreatures (art by Ricardo Pustanio).

In the opinion of a number of scholars, the eighth-century saga of Beowulf, the Swedish hero who defeats the monster, Grendel and its hideous underwater troll mother is an example of the "Bear's Son Cycle," found among the folklore of European, Asian, and Native American people. In these sagas, the child has a bear for one of his parents and acquires the strength of a bear to fight supernatural beings for the good of his people.

Writer and researcher Paul Dale Roberts sent a contribution that tells of his meeting with a man who was part Chinook and Modoc Native American and who claimed to shape-shift into the form of a black bear. "Minash," as he wished to be called, used to live in Washington state, but currently resides in California.

Minash said:

I used to be a hunter and when I fell into a ravine, I startled a mother black bear and her cubs. She swiped my shoulder. [Minash at this time raises up his sleeve to expose three scars.] These are from the mother black bear. I was lucky she didn't kill me. I went home, the worst for wear. I was looking in the mirror and placing hydrogen peroxide antiseptic on my bleeding wound. It was bleeding profusely, and I was cussing underneath my breath, I was mad as hell and wanted to go back out there and kill that mother bear and her cubs. That is when it happened. My spirit guide, an Indian man from long ago, probably a shaman of sorts appeared in the mirror behind me. He placed one hand on my shoulder, smiled and vanished. Before I knew it, I felt an inner peace. I no longer wanted to kill those bears. I looked into the mirror and my eyes changed, I had the eyes

of a black bear, I looked again, and I had become a bear.

When asked if anyone had seen him change, Tana, Minash's female companion, answered Paul's question by saying that she had seen him change twice.

Minash said that he could not change at will, but it happens on special occasions. For example:

One time my friend was changing his car tire and somehow had his leg underneath his jacked up car and the jack got loose and the flat tire pinned his leg. He was screaming. All of a sudden, I shape-shifted into a black bear and lifted the car off his leg. He looked at me and was astonished. He later told me that he saw me shape-shift into a black bear when I lifted the car. He said the shape-shift was only for a minute or so, enough time for me to lift up the car. He now thinks he was delirious during the time from the excruciating pain and imagined what he saw.

Later, after his interview with Minash and Tana, Paul Dale Roberts considered the possibility that one could be a shape-shifter and move from a human body and transform into an animal:

Could it be that somehow certain people have DNA molecules that interact with our own reality and on the atomic level interact with still another reality? In one reality we are humans, and in an alternate reality, our molecules on the atomic level change—and we discover we are now an animal, such as a bear, wolf or even a bat. Perhaps ancient gifts from our ancient gods were once bestowed upon certain individuals. It is my theory that shape-shifters' ancestors served a purpose of transforming from human to animal and that certain selected humans in our present time carry this unique DNA that contains the properties of transforming from human to animal. The DNA that these unique humans possess

places them from our reality into another alternate reality, a reality that their ancestors are too familiar with. Energy cannot be destroyed, but it can be altered, so on the sub-atomic level, on the quantum level, our own bodies are pure energy and changing from a human to a werewolf should not be any kind of problem at all. Of course these are my thoughts, my theories. I just think that if there are stories, legends and myths of normal human beings transforming into animals, there must be some kind of foundation of truth to all of these stories.

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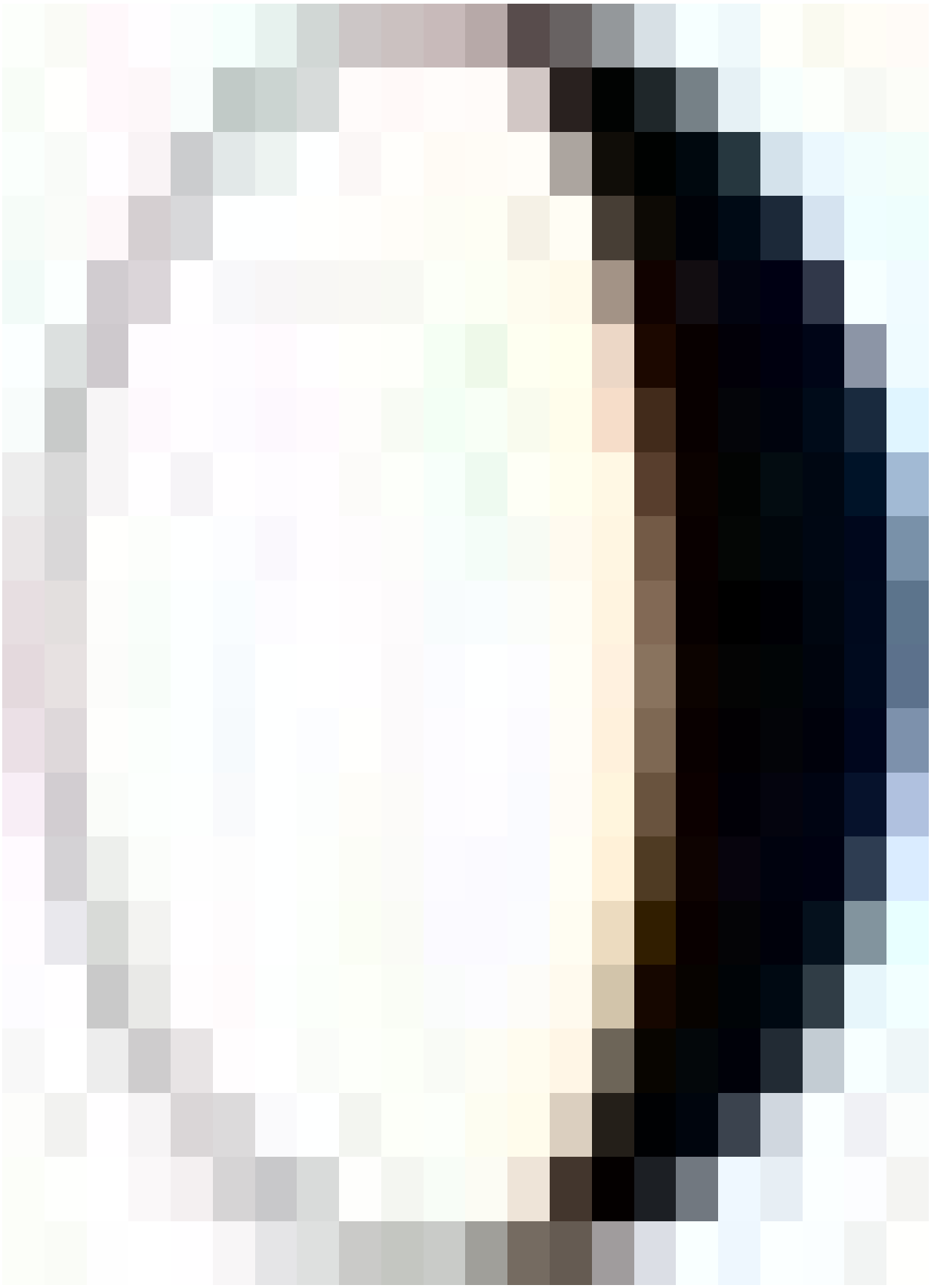


Beast of Bray Road (book, 2003)

As Linda Godfrey tells in her book The Beast of Bray Road, late one winter's night in 1993 Lorianne Endrizzi was driving down Bray Road in Elkhorn, Wisconsin, when she saw what she at first thought was a man crouching at the side of the road. Curious as to what he might be doing on the shoulder of the road, she slowed down to take a closer look. Within the next few moments, she was astonished to see that the being spotlighted in the beams of her headlights was covered with fur, had a long, wolflike snout, fangs, pointed ears, and eyes that had a yellowish glow. The thing's arms were jointed like a human's, and it had hands with humanlike fingers that were tipped with pointed claws.

Lorianne sped off, thinking that the creature was so humanlike that it had to be some kind of freak of nature. Later, when she visited the library, she found a book with an illustration of a werewolf. She said that she was startled to see how much the classic monster of legend resembled the beast that she had seen that night on Bray Road right there in Elkhorn, Wisconsin.

Doristine Gipson, another Elkhorn resident who sighted the creature on Bray Road, described it as having a large chest, like that of a weight lifter. She was certain that she had not seen a large dog, but a humanlike creature that had a wide chest and was covered with long, brown hair.

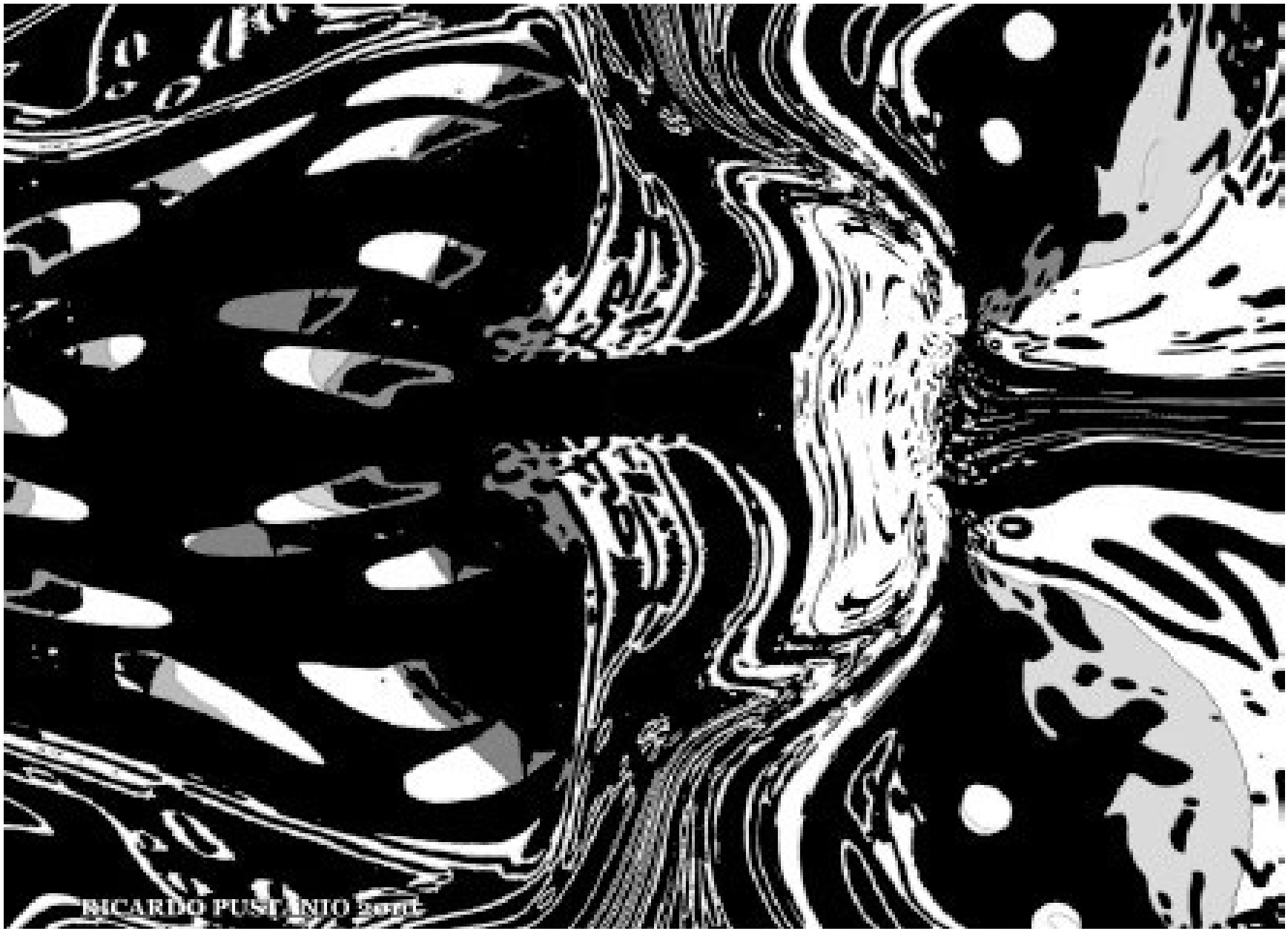
A twelve-year-old girl said that she had been with a group of friends walking near a snow-covered cornfield when they sighted what they believed to be a large dog. When they began to call it, it stared at them, then stood upright.

As the children screamed in their alarm, the beast dropped back down on all

fours and began running toward them. Fortunately for them, the monster suddenly headed off in another direction and disappeared.

“What impressed me most about the first witnesses to the Beast of Bray Road,” Linda Godfrey said, “was their almost visible sense of deep fright that was still obvious as they recounted what they saw. They didn’t act like people making something up, and in fact, they could hardly bring themselves to tell their stories. I was also impressed by the fact that they all noticed a certain jeering cockiness from the creature as it made eye contact with them. This is a characteristic that has continued to be present in every sighting reported. Even when the witness is some distance away, he or she reports feeling almost more like the observed than the observer. And that is very unnerving to even the most macho, outdoorsy of the witnesses. I was also struck by the fact that the creature apparently was more interested in getting away than in harming anyone.

“Officially, I don’t eliminate any sightings that are reported in good faith, as long as the witness felt there was something very strange about it. In much Native American lore, ‘spirit’ animals are visually indistinguishable from ordinary creatures. So if witnesses think there is something different enough about what they see that they are compelled to report it, I just put it down exactly as they tell it. I feel the more information we have, the easier it will be to see patterns.


RICARDO PUSTILNIO 2012

Lorianne Endrizzi witnessed a terrifying site while driving along a Wisconsin road in 1993. She was not the first to see the Beast of Bray Road (art by Ricardo Pustanio).

“It’s worth noting that people do see ordinary dogs, coyotes, bears, wolves, etc., all the time and the reaction is just, ‘hey, there’s a coyote’ … not, ‘heaven help me, there’s something so unusual it’s scaring me to death.’ So I tend to trust people’s instincts when they say there was something not right about what they’ve spotted, whether it was size, speed, posture, or even as some have reported, telepathic communication!

“Most people entertain the Hollywood notion of the slathering, tortured soul who transforms bodily under the full moon and must be killed with silver bullets,” Linda Godfrey said. “Others might consider the word to signify a shamanistic shape-shifter who is able to summon the very realistic illusion of another creature. Or perhaps you are talking about the medieval notion of a human who is able to project an astral entity that looks like a wolf (usually while the person is sound asleep) that is able to roam the countryside, kill and eat people and which, if wounded, will transfer the wound to the corresponding area of the human body.

“There are other versions, too. Statements by witnesses such as ‘I thought it was a demon from hell,’ or ‘it was something not natural, not of this world,’ have indeed made me wonder if something other than a natural, flesh-and-blood animal is roaming the cornfields around here.

“A few witnesses that I detail in my second book, Beyond Bray Road, claim to have seen the creature either morphing or materializing. This points to the supernatural, but still doesn’t prove that an actual human has changed bodily structure, grown fur and fangs, and then sneaked out for a midnight possum

dinner. However, I do consider the possibility. And while I know there are self-proclaimed lycanthropes who insist they do transmute, I haven't yet found the evidence to prove it occurs."

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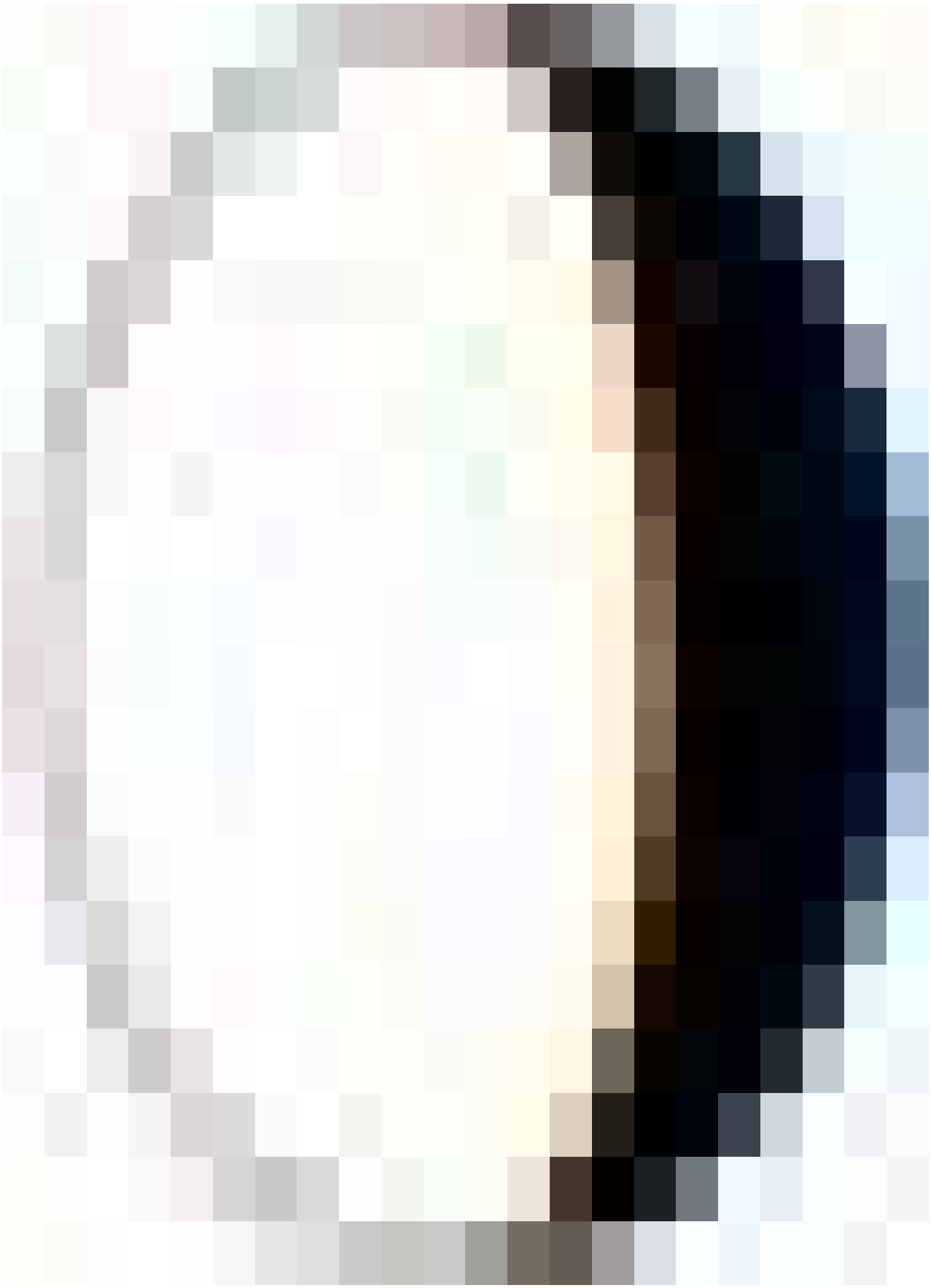
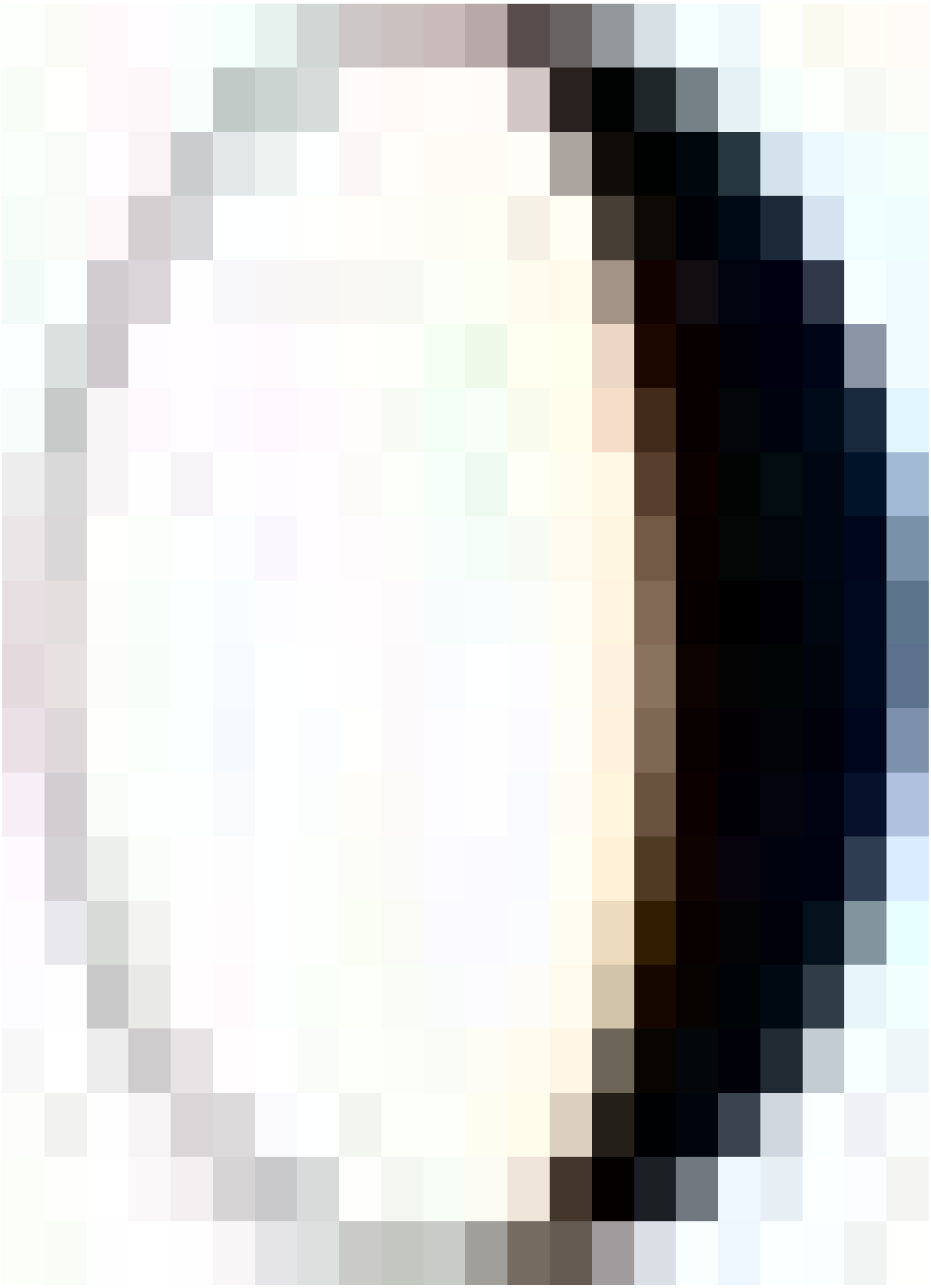


The Beast of Bray Road (movie, 2008)

Directed by Leigh Slawner and featuring Jeff Denton, Thomas Downey, Sarah Lieving, and Joel Hebner, this is a kind of documentary with dramatized re-enactments and fictional characters to provide audience involvement. The film is based on the actual accounts of werewolf sightings in Walworth County, Wisconsin, as detailed in Linda Godfrey's book of the same name. The motion picture focuses on a local sheriff, who at first is highly skeptical of the reports of a werewolf in his jurisdiction. He slowly becomes a believer as he investigates a series of horrible deaths that appear to be caused by some unknown beast. As the film progresses, it links the fatal lupine attacks to a fierce predator that possesses the DNA of both human and wolf.



Beast of Le Gévaudan

What or who was the Beast of Gévaudan has puzzled students of unexplained mysteries for more than two centuries. Le Gévaudan is a barren, seventy-five-mile stretch of hills and valleys in the rugged mountain range that runs along the edge of the Auvergne plateau in southern France. Although Lyons and Toulouse are populous cities, the outlying area is sparsely settled.

In the 1760s, rural residents of the area were terrorized by a werewolf that allegedly killed hundreds of people during a bloody three-year reign of bestial butchery. “Loup-garou!” (meaning “Werewolf!”) became a cry that terrorized the whole of Le Gévaudan. Outlying farms were abandoned as the monster preyed upon the peasants. Entire villages were deserted as the beast moved boldly into these communities in search of new victims.

The creature was described as a hairy beast that walked upright on two legs. Its face was sworn to be like that of Satan, and its entire body was said to be covered with dark, bristly hair. Those who were fortunate enough to escape the beast’s clutches always mentioned an “evil smell” that emanated from its foul hide. Deep claw marks on the bodies of its victims indicated that the monster sucked blood from the corpses.

On the night of January 15, 1765, a blizzard raged in the mountains. When his fifteen-year-old son did not return from tending sheep, Pierre Chateauneuf lit a torch and went in search of the boy. The horrified father discovered the mutilated body of his son near the bawling flock.

The grieving Chateauneuf carried the body down the slopes to their small farm

home in the valley. He laid the pitiful corpse on the plank-wood floor of his home, covered the form with a quilt, and slumped sorrowfully into a chair. It was then, Chateauneuf later told the authorities, that he saw the beast staring at him through a window. The werewolf’s eyes were glassy, like those of a wild animal; and its dark face was covered with hair.

The Auvergne plateau in southern France is haunted by the Beast of Le Gévaudan (art by Ricardo Pustanio).

The angry farmer dashed to a wall, pulled down a musket and fired point-blank at the creature. The black, hairy monster had apparently anticipated the man's attack, for it dropped down before the musket was discharged. Chateauneuf testified later that as he reloaded the musket and ran outside, he saw the beast running across the snow toward his orchard. It looked like a man running in an animal's skin. The frightened, grieving farmer heard the howl of the wind, saw the giant footprints being erased in the drifting snow, and, reluctantly, returned to his home. He knew that it would have been death to follow the creature into the mountains.

Shortly after the death of the Chateauneuf youth, Jean-Pierre Pourcher told authorities that he had been out hunting rabbits when the beast rose up before him out of a nearby thicket. Pourcher said that he fired at the monster, but he was trembling too much from fear to be an accurate marksman. The Beast of Gévaudan, he stated to investigators, could run on all four legs or upright, in a loping, humanlike movement.

Five days later, several children were playing in a field outside the village of Chamaleilles. Little Jean Panafieux dashed into some brush for concealment during a game of hide-and-seek and found himself confronted by the beast. Although two giant hands clamped around his throat, Jean's feeble cries managed to alert his playmates and they ran into the village for help.

Andre Portefaix, a young farmer, grabbed a pitchfork and stabbed viciously at the werewolf. Other men from the village soon joined Portefaix, and, with clubs and stones, they drove the beast back into the surrounding hills.

Dragoon Captain Jacques Duhamel scoffed that such creatures as werewolves were nothing but superstition and old wives' tales, but Portefaix carried a petition from the villagers directly to Louis IX at Versailles, and the King ordered a detachment of dragoons to search the mountains of Le Gévaudan. After the soldiers had left the region, the murderous rampage of the beast increased with savage fury. The years of 1765, 1766, and 1767 are spoken of as the "time of the death" in the mountains. Parish records reveal daily attacks by the monster, who seemed to choose housewives and children as its principal victims.

The Marquis d'Apcher organized a posse of several hundred armed men, and after tracking the beast for many days they succeeded in surrounding the creature in a grove of trees near the village of Le Serge d'Auvert. As dusk deepened into darkness, the monster charged its pursuers and was shot down. Jean Chastel was given credit for the kill.

According to Chastel's testimony, he had retired a short distance from his companions to read his prayer book. He happened to glance up from his devotions and saw the beast coming directly toward him, walking erect. Chastel said that he had prepared himself according to certain ancient traditions. His double-barreled musket was loaded with bullets made from a silver chalice that had been blessed by a priest.

The bullet from the first barrel of Chastel's musket struck the monster in the chest. It let out a fierce howl and charged its attacker. Chastel aimed the next shot directly for the monster's heart. The werewolf dropped dead at his feet, the silver bullet in its heart.

Since that dramatic final encounter with the Beast of Le Gévaudan there has been constant debate concerning the type of creature slain by the Marquis's

posse. Some researchers have argued that the beast was some type of rare leopard, others a wild boar with deadly tusks and tough, dark bristles. Chastel himself described his trophy as possessing peculiar feet, pointed ears, and a body completed covered with coarse, dark hair. The general consensus among the members of the hunting party claimed that the beast was a true werewolf, half-human and half-wolf.

It is known for certain that the carcass of a large wolf was paraded through the streets of several villages in the area as proof that the terrible beast had truly been killed.

Abbe Pourcher of St. Martin de Bourchauz parish in the mountains recorded statements from those people who had encountered the beast and survived its attack. He also interviewed members of the posse that had slain the creature. In his final report, he wrote that he remained mystified by the true identity of the Beast of Le Gévaudan. He also noted that certain rumors had it that a large wolf carcass had been paraded through the village streets because the actual beast had been too terrible to display.

Tourists may still see Abbe Pourcher's records and view the double-barreled musket that finally downed the awful Beast of Le Gévaudan. And cemetery and municipal records attest to the hundreds of people who were killed by the murderous monster—whether werewolf, wolf, or whatever.

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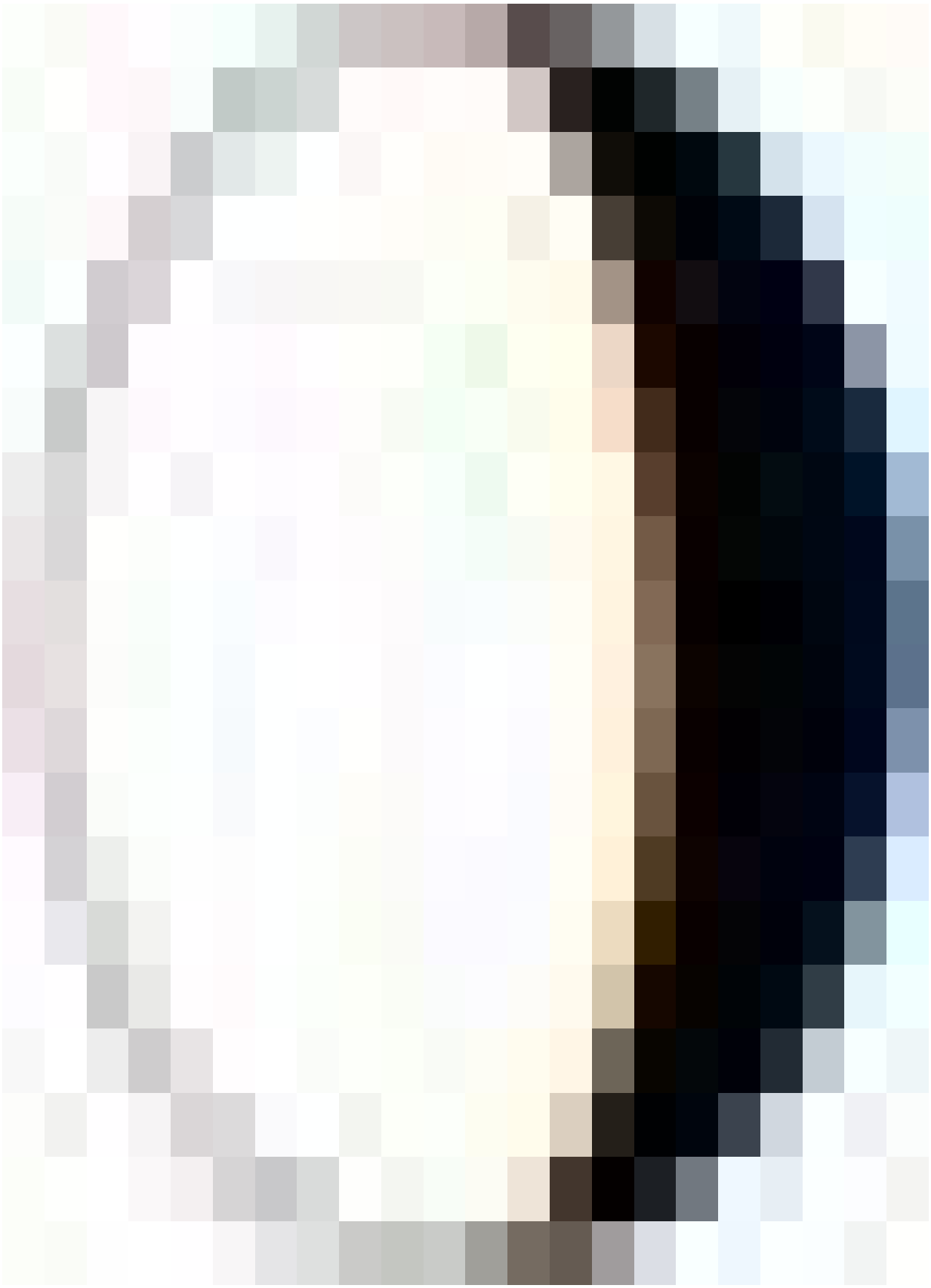
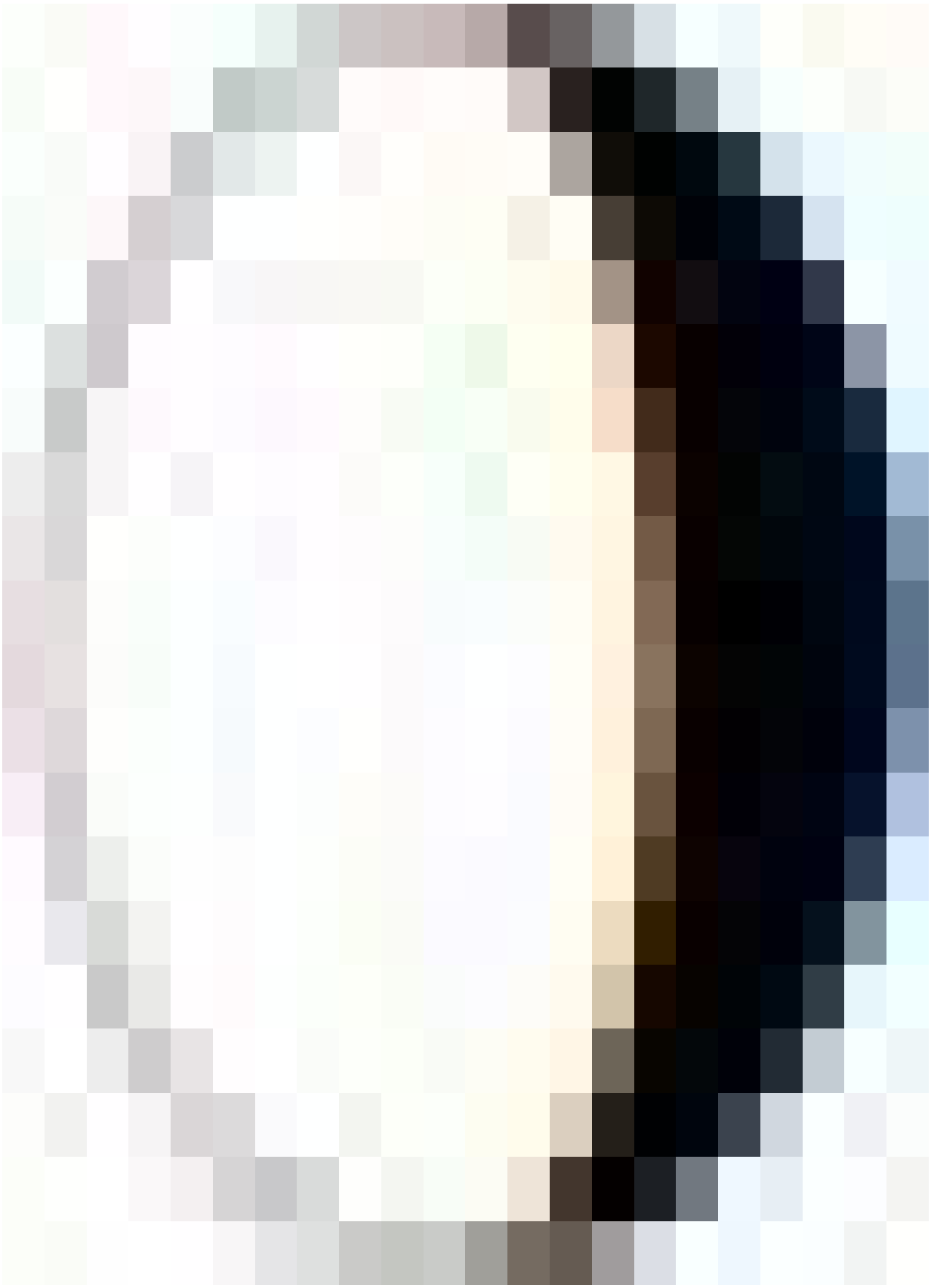


The Beast Within (movie, 1982)

In this film, starring Paul Clemens, Bibi Besch, Don Gordon, R. G. Armstrong, and L. Q. Jones, and directed by Philippe Mora, a woman is sexually assaulted by an evil spirit. She then gives birth to a son who provides a new fleshly home for the entity. As the boy matures into a teen, he becomes a tool for the demon's terrible deeds. Excellent special effects by Thomas Burman allow the audience to see the shape-shifting transformations that the demonic spirit achieves in the teenaged boy's body before his homicidal attacks on the townspeople. Writer Tom Holland adapted the screenplay from a novel by Edward Levy.



Beauty and the Beast

The most famous survival of the ancient beast marriage tales that has survived in modern times is “Beauty and the Beast.” Stories of a human married to an animal are popular in folklore throughout the world, and in many cultures it is the union between animal and human that produces the tribe or the clan that perpetuates the legend.

Ron Perlman is the Beast to Linda Hamilton's Beauty in the television series Beauty and the Beast.

The version most familiar to contemporary audiences is that recorded by Madame Le Prince de Beaumont in her Magasin des Enfans (1756). Beauty is the youngest of three daughters of a merchant who is traveling away from home in a desperate effort to reestablish his failing business. While on his journey, he is caught in a terrible storm and seeks refuge in a castle. During his stay, he is provided with all the blessings of hospitality, but he sees no one.

The next morning as he is leaving, he admires his unseen host's magnificent garden, and his thoughts turn to Beauty. Before he left home, the two oldest daughters begged for elegant gowns and expensive gifts, but all Beauty wished from her father was a rose. Surely, he imagines, no one could object to his taking just one rose from the garden.

The enraged Beast suddenly appears, prepared to slay the merchant for such a breach of etiquette. When he hears the frightened man's explanation, he agrees to let him go on the condition that one of his daughters must return to his castle. If this demand is not met, Beast will hunt him down and kill him.

Beauty volunteers, and her purity of heart allows her to overlook Beast's monstrous appearance. She is treated with the greatest of courtesy and respect by the Beast, and she stays with him until she looks in Beast's magic mirror and sees that her father is very ill. She is granted her wish that she return to visit her father for only one week. The weeks go by, and Beauty stays with her father until she has a vision in which she sees that Beast is dying. Beauty rushes back to the castle, promises to become Beast's wife, and her love dissolves a curse that had transformed a handsome young man into an ugly monster.

Many scholars have stated that in the original version of the tale, the beast was a werewolf. While there is no folklore that suggests a werewolf can be redeemed by the love of virtuous maiden, the tale could represent love and compassion as antidotes for the bestial impulses within all humans. Variations of “Beauty and the Beast” abound throughout the world. In certain regions of the Middle East, Beast is a boar, complete with large, curved tusks. Among some African tribes, he is a crocodile.

“Beauty and the Beast” has become such an integral archetypal element within the psyche that it has been filmed at least seven times, including the award-winning Walt Disney animated version. A contemporary updating of the story, transforming the Beast’s castle to a subterranean world beneath New York City, became a successful television series (Beauty and the Beast, 1987-1990), starring Linda Hamilton and Ron Perlman.

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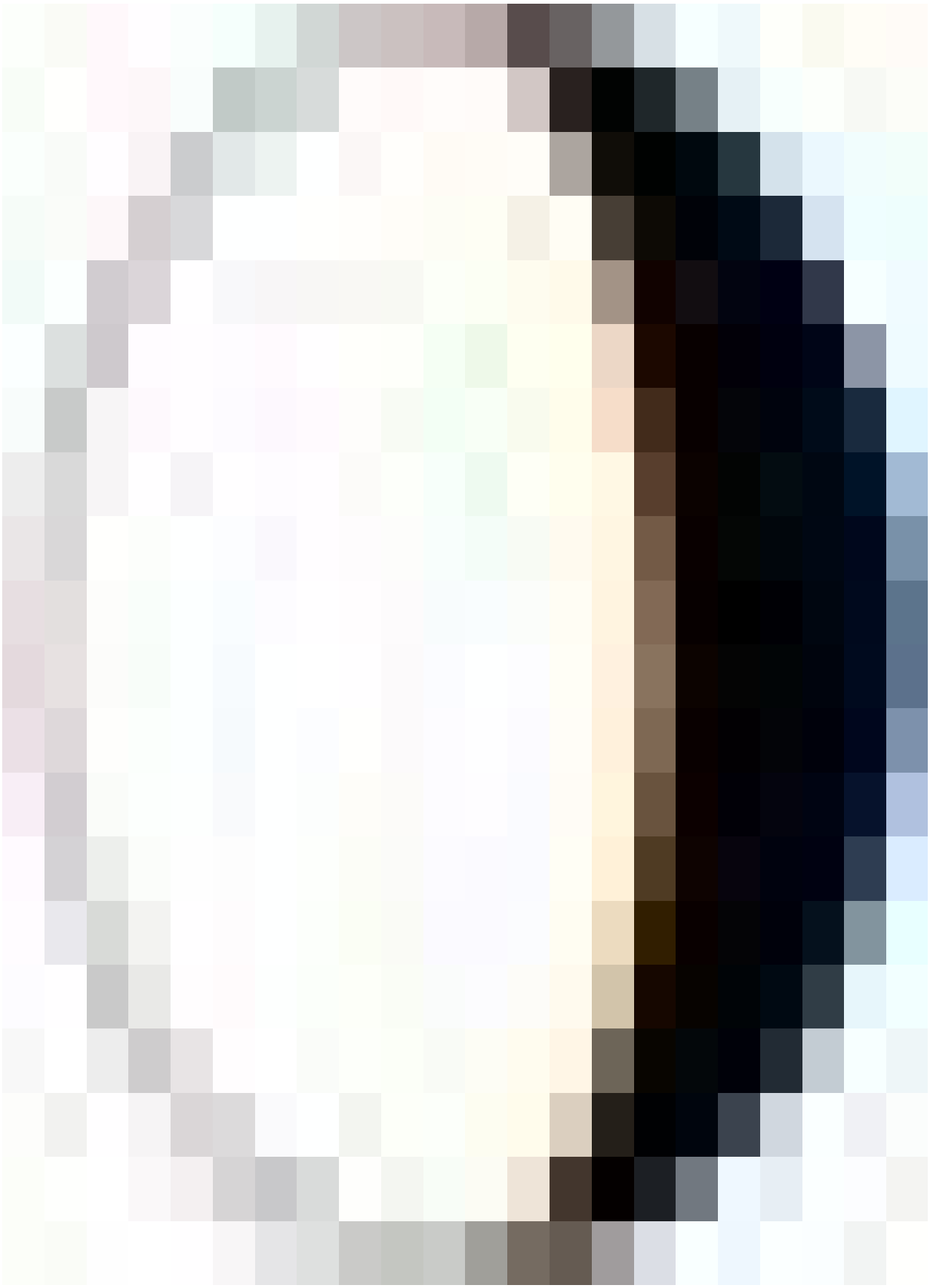


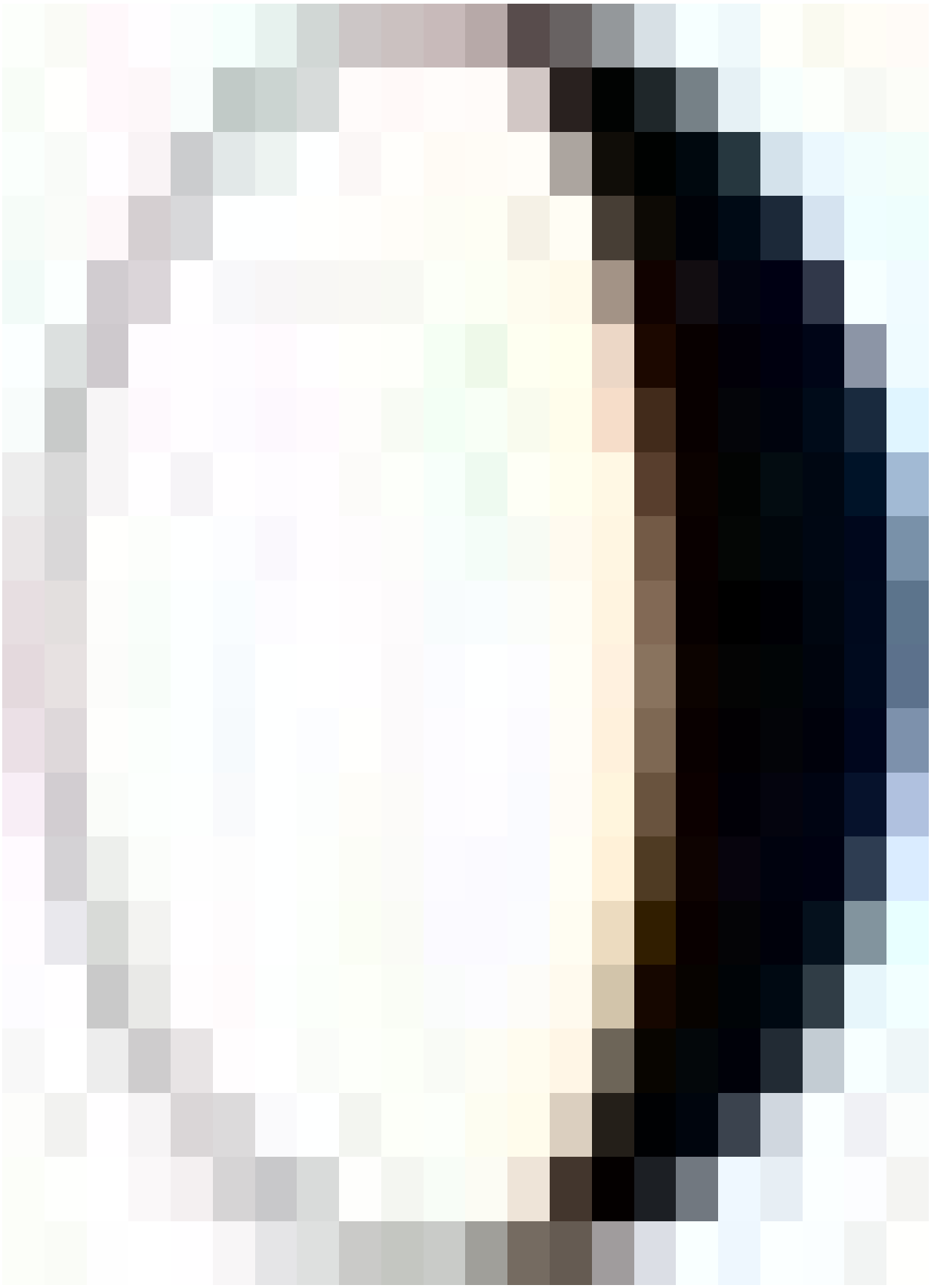
Beauty and the Beast (movie, 1946)

There have been several film versions of Beauty and the Beast. The 1946 Embassy version shot in France, is the classic fairy tale of a man transformed into a werewolf by a curse and redeemed by love was made into a brilliant motion picture by Jean Cocteau. Actor Jean Marais accomplishes a tour d'force by appearing as the beast, Belle's arrogant village suitor, and the prince who awaits restoration by the charming Belle.

The film stars Jean Marais, Josette Day, Marcel Andre, and Mila Parely, and it was directed by Jean Cocteau.

A 1963 version of Beauty and the Beast, was directed by Edward L. Cahn. Starring Eduard Franz, Mark Damon, Joyce Taylor, and Michael Pate, it is a retelling of the classic fairy tale in which a prince is afflicted by werewolfism on the nights of the full moon.

George C. Scott assumes a boar's head mask and, together with his real-life wife, Trish Van Devere, fashions a stylish presentation of the classic fairy tale for television in a 1976 production directed by Fiedler Cook. Scott was nominated for an Emmy for his interpretation of the Beast.



Beaver People

The Osage tribe has a legend that until Wabashas, the first human, was created, the Great Spirit had appointed the beaver to be chief over the birds, beasts, and fish. Chief Beaver considered disputing the Great Spirit's decision that he should leave the coveted position of the leadership of all the animals until he saw the sharp points on the heads of the arrows in Wabashas's quiver—then he decided humans and beavers should be brothers. In fact, Chief Beaver would offer Wabashas the hand of his lovely daughter in marriage to cement their friendship.

In the eyes of the Osage, and perhaps all the tribes of the Northeast, the beavers in their streams were the Little Wise People. The industrious creatures built their communities of lodges and kept to themselves and provided great healing powers whenever the tribes had need of their medicine.

For the shamans of many tribes, the beaver serves as a familiar, a spirit being that accompanies them on journeys out of the body. To shape-shift and become one of the Beaver People during one's apprenticeship period, is to enable the medicine practitioners to learn well the ways of healing and spirit wisdom.

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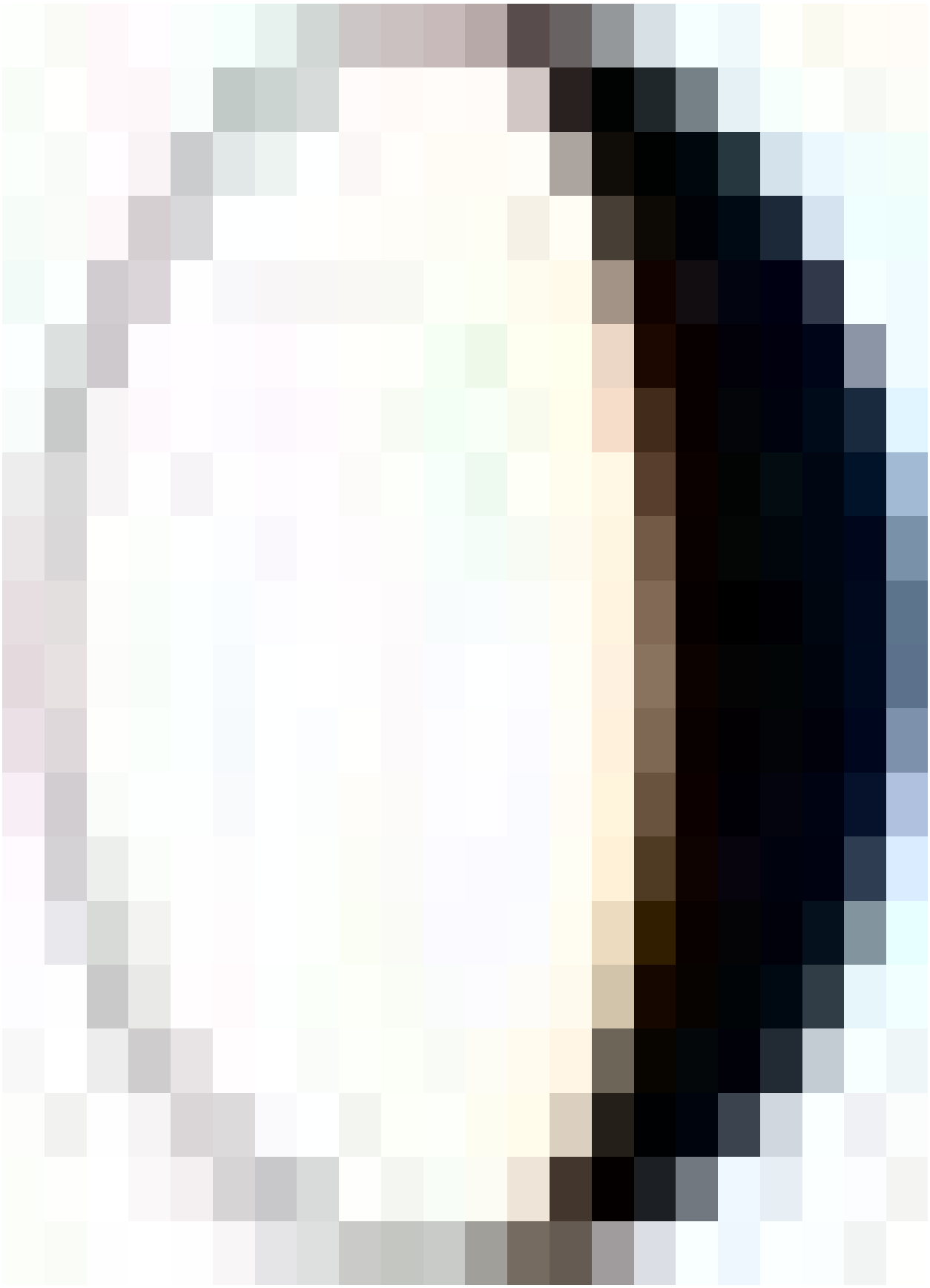

Becoming a Werewolf

There are two basic ways by which one might become a werewolf: voluntary and involuntary.

According to the ancient Greeks, any skilled sorcerers who so chose could become a werewolf. Throughout history, self-professed werewolves have mentioned a “magic girdle,” which they wear about their middles, or a “magic salve,” which they apply liberally to their naked bodies. Others tell of inhaling or imbibing certain potions.

Magical texts advise those who wish to become a werewolf to disrobe, rub a magical ointment freely over their flesh, place a girdle made of human or wolf skin around their waist, then cover their entire body with the pelt of a wolf. To accelerate the process, they should drink beer mixed with blood and chant a particular magical formula.

Some werewolves claimed to have achieved their shape-shifting ability by having drunk water from the paw print of a wolf. Once this had been accomplished, they ate the brains of a wolf and slept in its lair.

One ancient text prescribes a ritual for the magician who is eager to become a shape-shifter. He is told to wait until the night of a full moon, then enter the forest at midnight. Then, according to the instructions:

Draw two concentric circles on the ground, one six feet in diameter, the other fourteen feet in diameter. Build a fire in the center of the inner circle and place a

tripod over the flames. Suspend from the tripod an iron pot full of water. Bring the water to a full boil and throw into the pot a handful each of aloe, hemlock, poppy seed, and nightshade. As the ingredients are being stirred in the iron pot, call aloud to the spirits of the restless dead, the spirits of the foul darkness, the spirits of the hateful, and the spirits of werewolves and satyrs.

RICARDO PURSANTO 2010

Modern stories about werewolves usually involve the involuntary transformation into the beast, but ancient stories dating back to the Greeks explain that there are methods of deliberately turning oneself into a werewolf (art by Ricardo Pustanio).

Once the summons for the various spirits of darkness have been shouted into the night, the person who aspires to become a werewolf should strip off all of his clothing and smear his body with the fat of a freshly killed animal that has been mixed with anise, camphor, and opium. The next step is to take the wolf skin that he has brought with him, wrap it around his middle like a loincloth, then kneel down at the boundaries of the large circle and remain in that position until the fire dies out. When this happens, the power that the disciple of darkness has summoned should make its presence known to him.

If the magician has done everything correctly, the dark force will announce its presence by loud shrieks and groans. Later, if the would-be werewolf has not been terrified and frightened away by the Dark One's awful screams and groans, the entity will materialize in any number of forms, most likely that of a horrible half-human, half-beast monster. Once it has manifested in whatever form it desires, the Dark One's force will conduct its transaction with the magician and allow him henceforth to assume the shape of a wolf whenever he wears his wolf-skin loincloth.

By far the most familiar involuntary manner in which one becomes a werewolf is to be bitten or scratched by such a creature. In the same category would be those men and women who were transformed into werewolves by being cursed for their sins or by being the victim of a sorcerer's incantations.

Another involuntary means of becoming a werewolf, according to some old traditions, is to be born on Christmas Eve. The very process of one's birth on

that sacred night, so say certain ecclesiastical scholars, is an act of blasphemy since it detracts from the full attention to be given to the nativity of Jesus. Thus, those born on that night are condemned to be werewolves unless they prove themselves to be pious beyond reproach in all thoughts, words, and deeds throughout their lifetimes.

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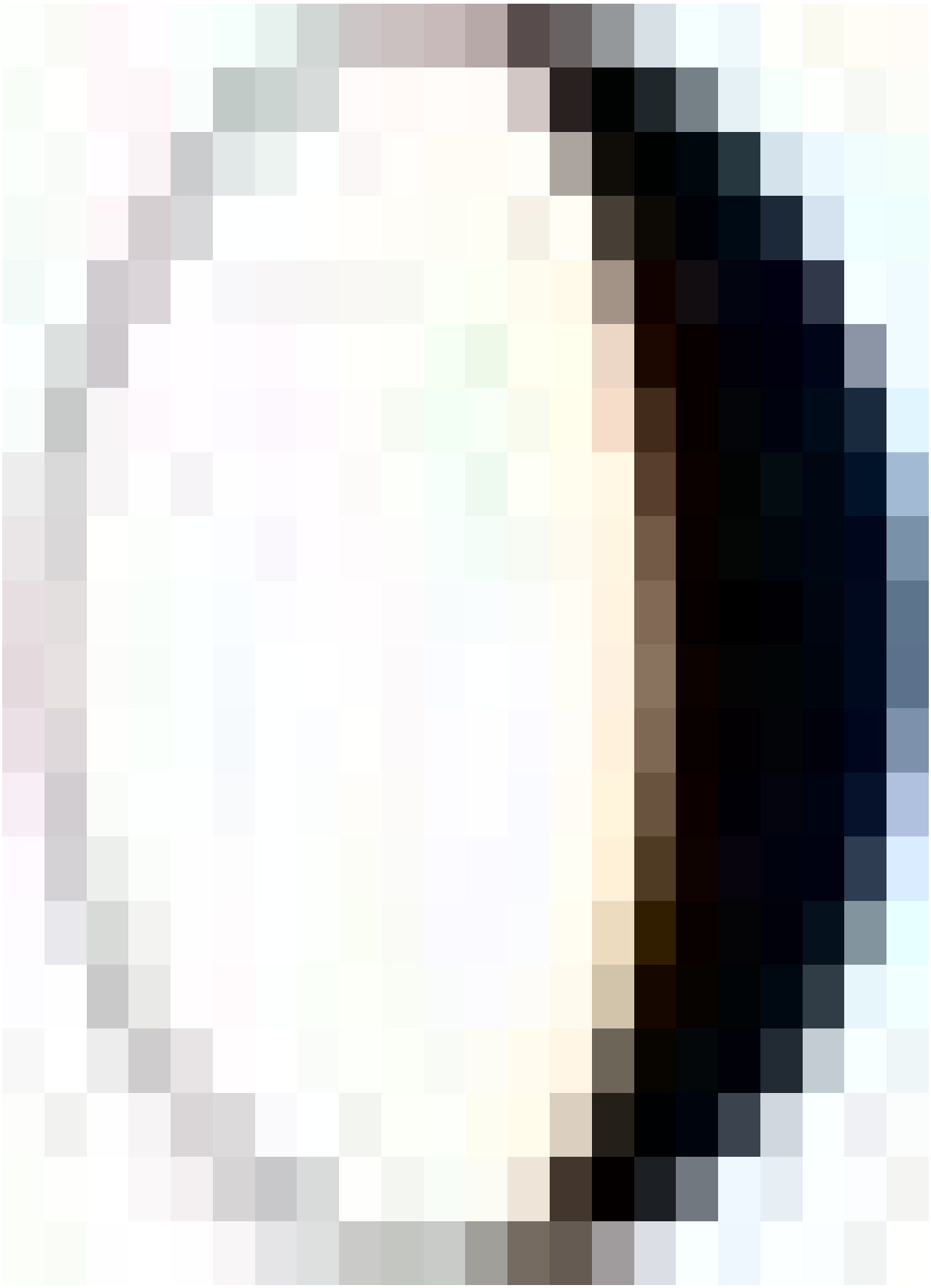


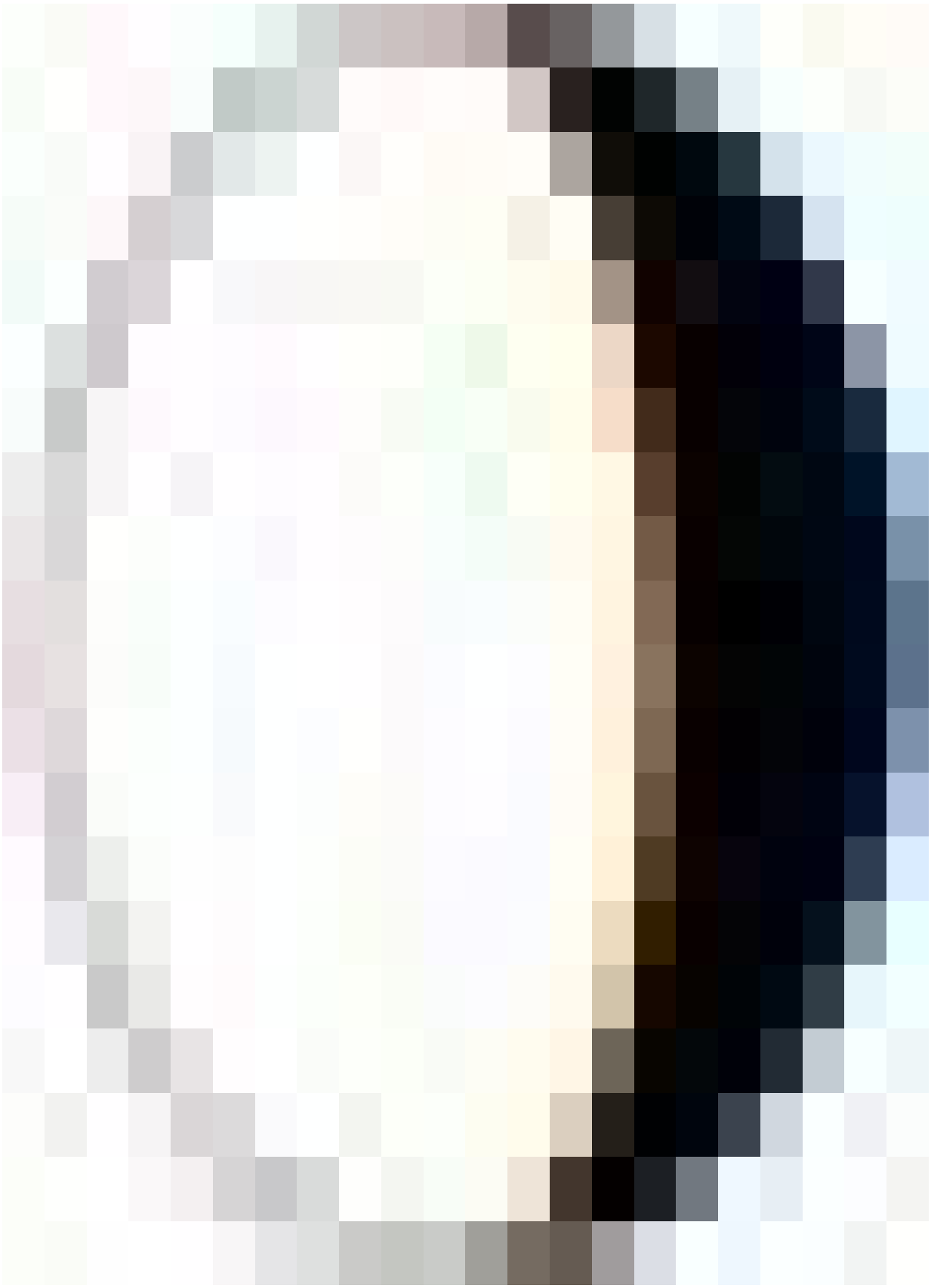
Being Human (television series, 2008-)

Joshua L. Roberts

Being Human is a British supernatural drama revolving around the lives of Mitchell (a vampire), George (a werewolf), and Annie (a ghost). The series was written and created by Toby Whithouse, and the original pilot first aired on February 18, 2008. The series follows the misadventures of the three "monsters" as they try to cope with their various ailments, while trying to live in normal society. As the series progresses it delves deeper into each character's back stories.

George is played by Russell Tovey, and is the only actor who wasn't recast from the original pilot. The other series regular cast members are Aiden Turner as Mitchell and Lenora Crichlow as Annie.

Due to its smart writing, fantastic acting, and liberal use of practical effects over CGI, Being Human became a huge success in the United Kingdom, and produced an eager cult following in the United States. Being Human's overall appeal has generated enough interest in the United States to prompt producer Muse Entertainment to adapt the British series for American audiences. Sam Witwer would take up the role as the vampire Aiden (in honor of Aiden Turner), Sam Huntington as the werewolf Josh, and Meaghan Rath as the ghost Sally. The American version follows the same overall story as the British version, and it is currently being aired on SyFy in the United States and Space in Canada.



Berserks

Since earliest times, more levelheaded persons have observed that when a man becomes absolutely filled with rage, he is no longer quite human. One may say that he has given the control of his reason back to the beast within—or one might even say that the enraged man is “beside himself,” that he has become something more than himself. Either the beast within or some other supernatural power has now endowed the angered, raging man with more strength and more deadly determination to work harm against his enemy than he had before he became so angry, so berserk.

Among the old tribes of northern Europe, the warriors known as the Berserks (in Old Norse, Berserkir) were so filled with the savage joy of battle that they tossed aside their armor and wore only bearskin shirts into battle in dedication to the Goddess Ursel, the She-Bear. To the Germanic tribes, the bear was a masterful martial artist, and the angered she-bear protecting her cubs was the most formidable challenge a warrior could ever face. The bear skin shirts were worn in the hope that its wearers could absorb the great beast’s fighting prowess and its enormous endurance and strength.

Those Viking Berserkirs who considered the wolf to be their totem donned a wolf coat and charged into battle howling like wolves, giving warning to the enemy that they were a cross between man and beast and that they would soon change their shapes and become even more vicious in their attack.

The oldest reference to berserks is in a poem composed to honor the Norwegian king Harald Fairhair after his victory at Hafrsfjord about 872. In the thirteenth century, the skald (poet) Snorri gives a detailed account of berserks in action at the beginning of his Ynglinga saga 6:

Odin’s men went (into battle) without armour and were as wild as dogs or wolves. They bit their shields and were stronger than bears or bulls. They killed many men but they themselves were unharmed either by fire or by iron; this is what is called berserksgangr (berserk-fury).

Snorri indicates the connection between Odin, the berserks, and the ulfheonar (wolf skins), stating that they are “his warriors.” It should be noted that in addition to being the father of the gods and the god of war, Odin/Wodan is also the god of cult ecstasy. His very name confirms this, Rudolf Simek points out, since in Old Norse it means “fury.” And, Simek continues, “The berserk-fury bears all the traits of ecstatic states of consciousness: insensitivity to fire and pain (as well as not bleeding) are phenomena known from shamanic trances.” Therefore in his opinion, the concept of berserks and the wolf skins originates “in special forms of old masked cults in Scandinavia, which manifest themselves in the existence of masked bands of warriors dedicated to Odin.”

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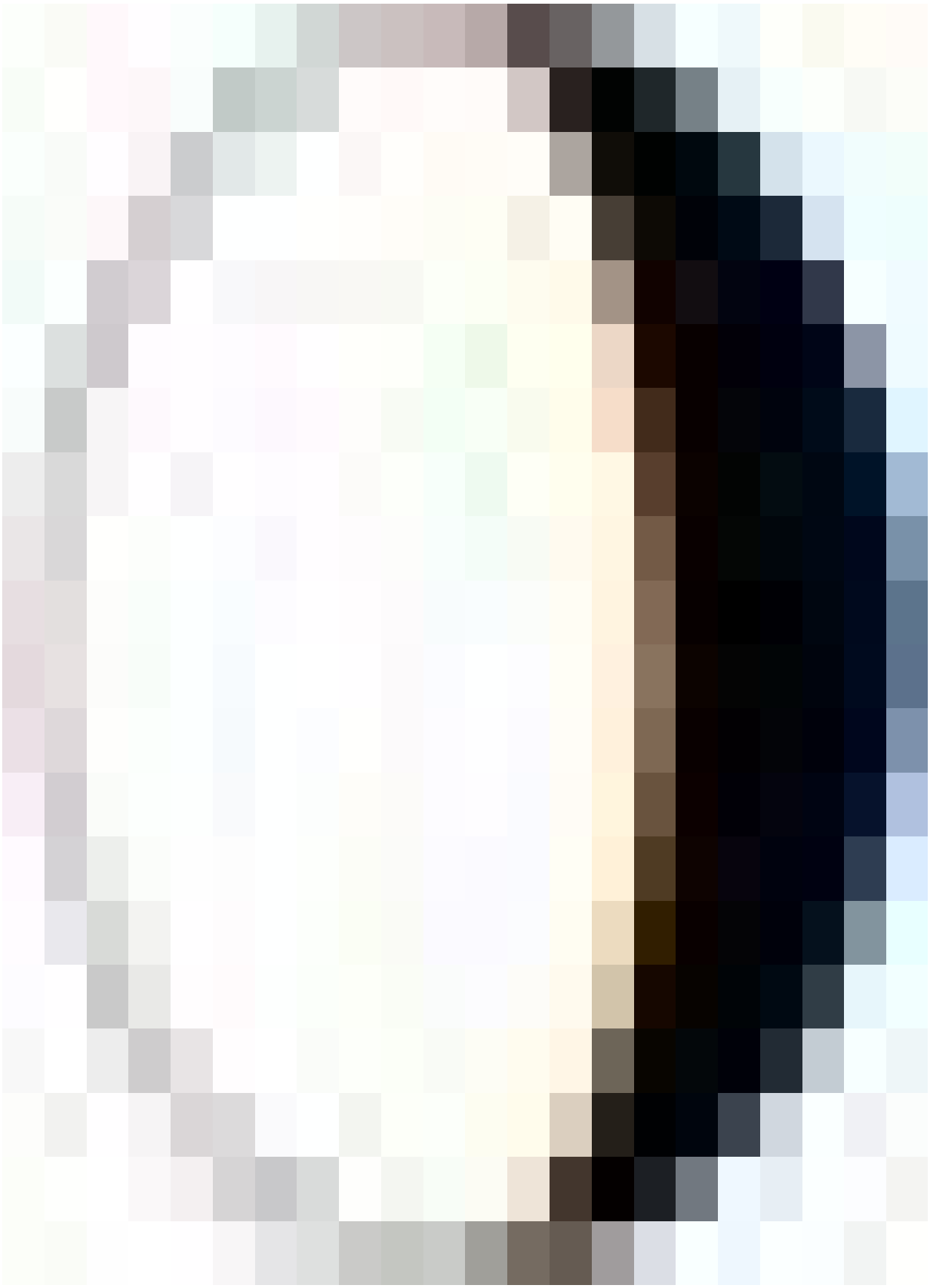

Bertrand, François

Although Guy Endore is said to have based the central character in his classic novel The Werewolf of Paris on the actual person of Sergeant François Bertrand, it is clear that from the very beginning the man was a ghoul, rather than a werewolf. When Bertrand was arrested for the heinous crimes that shocked Paris in 1847, his fellow soldiers were stunned. It seemed incomprehensible to them that their twenty-five-year-old comrade could be the monster that had profaned the sanctity of Parisian graveyards.

In the eyes of his friends Bertrand was intelligent, lucid, handsome, and sensitive. If anything, he was rather delicate and unusually quiet for a professional soldier. Nevertheless, it was established beyond all doubt that François was the tormented ghoul that had unearthed cadavers from their coffins to satisfy his perverse craving for human flesh.

Bertrand himself was of little help in analyzing the gruesome nature of his crimes. He could only say that he had been driven by forces beyond his control. He was powerless to disobey the awful compulsion that bid him dig up the newly dead and tear at their flesh with his sword, his bare hands, and his teeth.

According to the young soldier, when the madness seized him, he was beset by a rapid beating of his heart, a terrible trembling of his body, and a violent headache. As soon as he could slip out of the military barracks, he would make his way to a cemetery where he would dig at the unsettled soil of a fresh grave. Once he had exhumed the corpse, he would strike at it with his sword until he had slashed the body to shreds. This terrible deed of desecration and mutilation accomplished, he would experience a release that would immediately free him of the throbbing headache and the other physical symptoms.

On one occasion, while walking with a comrade, Bertrand sighted a freshly dug grave in a cemetery and immediately began to suffer the agony of his private torment. Nervously he tried to make carefree conversation with his companion, but his thoughts kept returning to the newly dug plot in the little cemetery. He knew that he must return to it that night.

Even though it was on a bitterly cold evening in the dead of winter, Bertrand's morbid compulsion would not allow him to rest. In order to leave the military camp without been seen, he had to swim a wide ditch in which huge chunks of ice bobbed. In order to enter the cemetery, he was forced to scale a high wall. But to Bertrand, in the trancelike obsession of his private curse, the bitter cold and the physical obstacles were not a problem.

When the parents of the recently buried teenaged girl came to bring a wreath to her grave that next morning, they were shocked to discover the unspeakable violation that had been wrought upon their daughter's corpse.

Sergeant Bertrand satisfied his grisly perversion on dozens of Parisian graves before an outraged populace demanded doubled efforts on the part of the police to apprehend the ghoul and to put a stop to the desecration of their loved ones' final resting places.

When he was finally captured after a night of indulging his ghoulish passions, Bertrand told his captors that he was completely unable to explain his actions. As difficult as it might have been for his jailers to hear, he proclaimed that he had always been a very religious person, offended by indecent talk and actions. The Ghoul of Paris spent his final days in a madman's cell where he, in turn, could no longer offend the sanctity of the grave by his indecent and perverse actions.

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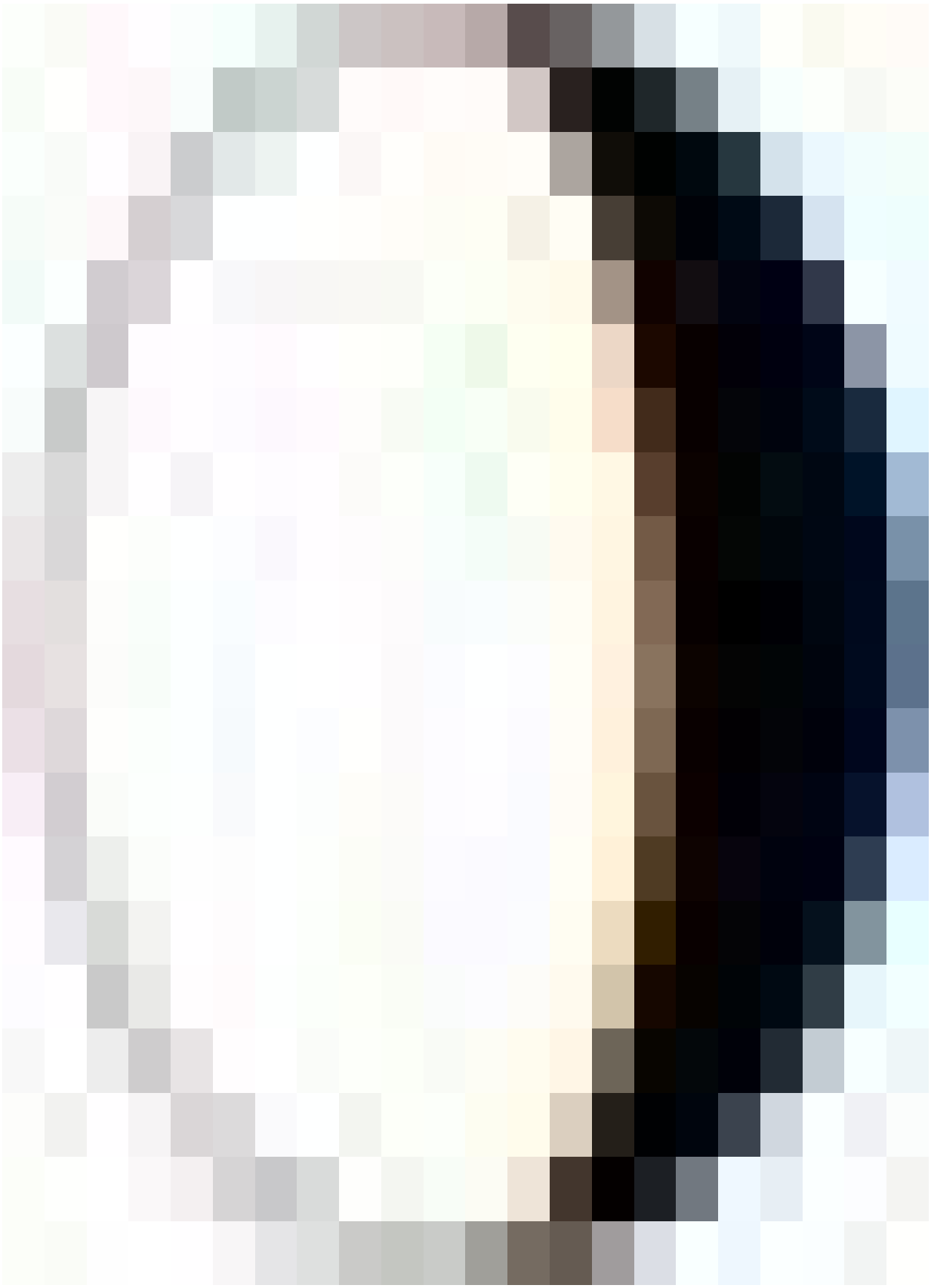
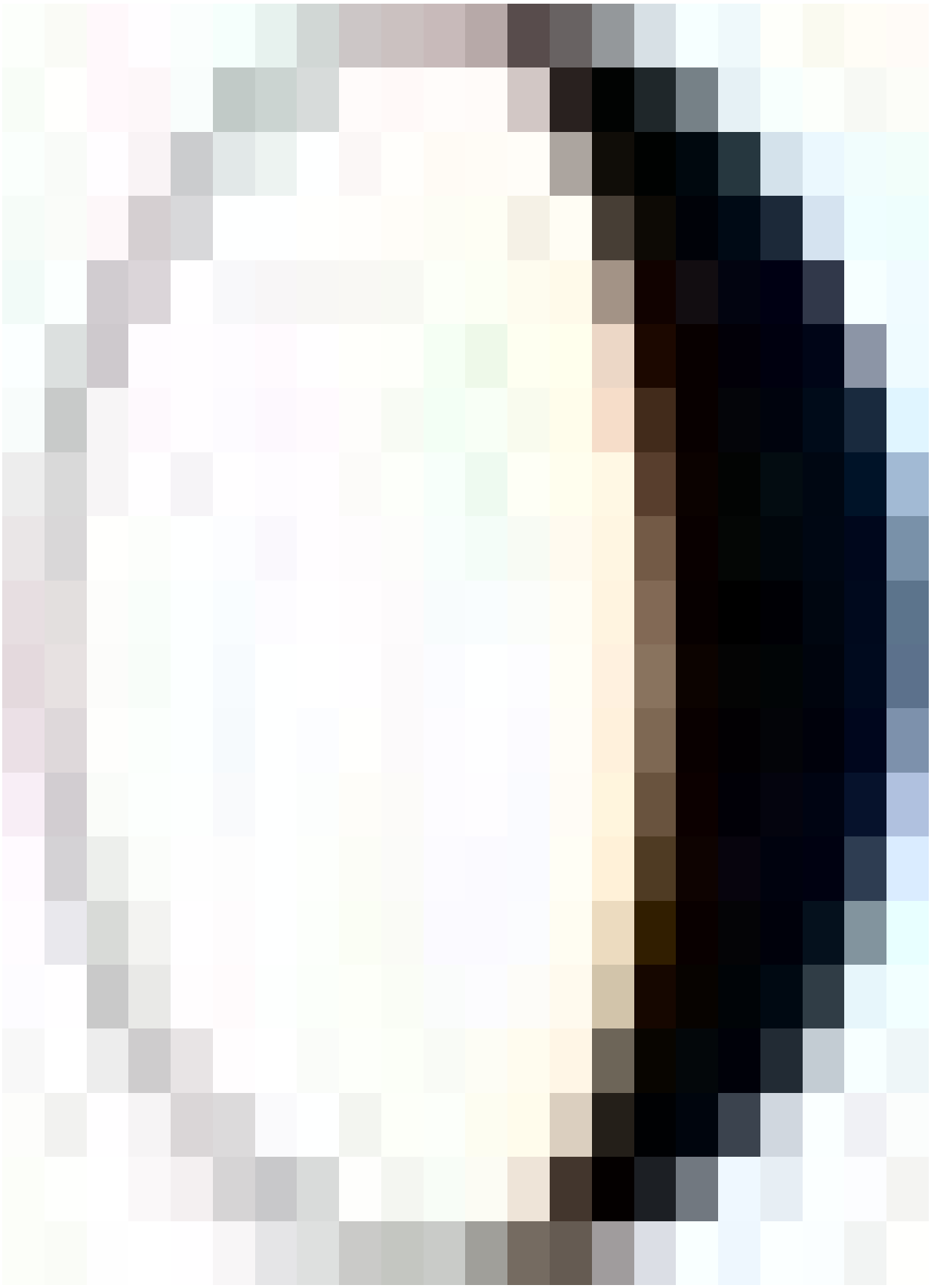


Bisclaveret

French romances frequently include werewolves among their cast of characters. One of the earliest (c. 1165) and most remarkable examples is the Lay (from the French lais, a story of about one thousand lines, usually meant to be sung) by Marie de France entitled Bisclaveret, the Lay of a Werewolf.

In Brittany, Bisclaveret is the name given to the werewolf, which, in that region, is a human who has been transformed by magic into a vicious beast.



Black Dog

While the Somerset region in England has a tradition of a large, benevolent Black Dog that accompanies lone travelers as a kind of protector and guide, the vast majority of Black Dog folklore depicts the dark canine as an ominous creature that forebodes death to those who behold it.

Great Britain, especially, seems to have more than its share of demonic hounds. The very glance from the devilish eyes of the black hound of Okehampton Castle on Dartmoor means death within the year. The Black Dow Woods in Wiltshire are haunted by a black dog whose appearance signals a death before Christmas. Knaith, Lincolnshire, is the site where many frightened travelers have seen a large black dog with a woman's face.

According to an old story that is often told in England, there was a terrifying thunderstorm that descended on Bungay on Sunday, August 4, 1577. The storm transformed the day into a darkness, rain, hail, thunder, and lightning beyond all imagining. Fearing the worst, a number of the townsfolk had gathered in St. Mary's Church to pray for mercy.

As the lore tells it, it was while the people knelt in fear and prayed for deliverance, that a large black hellhound manifested suddenly in their midst. Without any challenge from the cowering congregation, the massive black hound charged many members of the church with its terrible claws and large fangs. According to a verse taken from a pamphlet published by Rev. Abraham Fleming in 1577: "All down the church in midst of fire, the hellish monster flew…. And passing onward to the quire, he many people slew."

After the hellhound had finished ravishing St. Mary's Church and chewing up a good number of its members, tradition has it that the creature next appeared in Blythburgh Church. Its appetite for human flesh had merely been whetted by its attack on the people of Bungay, for it viciously mauled and killed more churchgoers at Blythburgh.

According to the accounts of the hellhound's attack at Bungay, the beast used more than its teeth and claws to kill. Fleming testified that in some instances, the monster wrung the necks of two churchgoers at the same time, one victim in each of its paws as it stood upright.

At Blythburgh, the hellhound burst through the church doors, ran into the nave, then dashed up the aisle, killing a man and boy. In addition to leaving bodies strewn about before it departed the church, the monster left numerous scorch marks about the church—marks, which people swear, can still be seen to this day.

Black Dog folklore from England portrays the dark canine as an ominous creature that forebodes death to those who behold it, though there are also stories of the Black Dog being a benevolent spirit that protects travelers (art by Ricardo Pustanio).

For over four hundred years, Newgate prison has been haunted by the Black Dog, which appears shortly before executions. According to legend, in 1596, a man named Scholler was brought into the prison to face accusations of Witchcraft. Before the man could even come to trial, starving prisoners had killed and eaten him. Not long thereafter, the Black Dog appeared, its huge canine jaws eager for revenge. Whether the phantom hound was the spirit of Scholler returned in another form or whether the beast was his familiar come to avenge its master, the cannibalistic prisoners were so terrified of the apparition that they murdered their jailers and escaped. According to the legend, however, the Black Dog hunted down each one of the men who had dined on Scholler. Then, its mission of revenge completed, it returned to Newgate to haunt the prison walls.

In August 1977, before serial killer David Berkowitz was sentenced to 365 years in prison, he stated that he had been ordered to kill his victims by demons speaking through his neighbor’s black Labrador.

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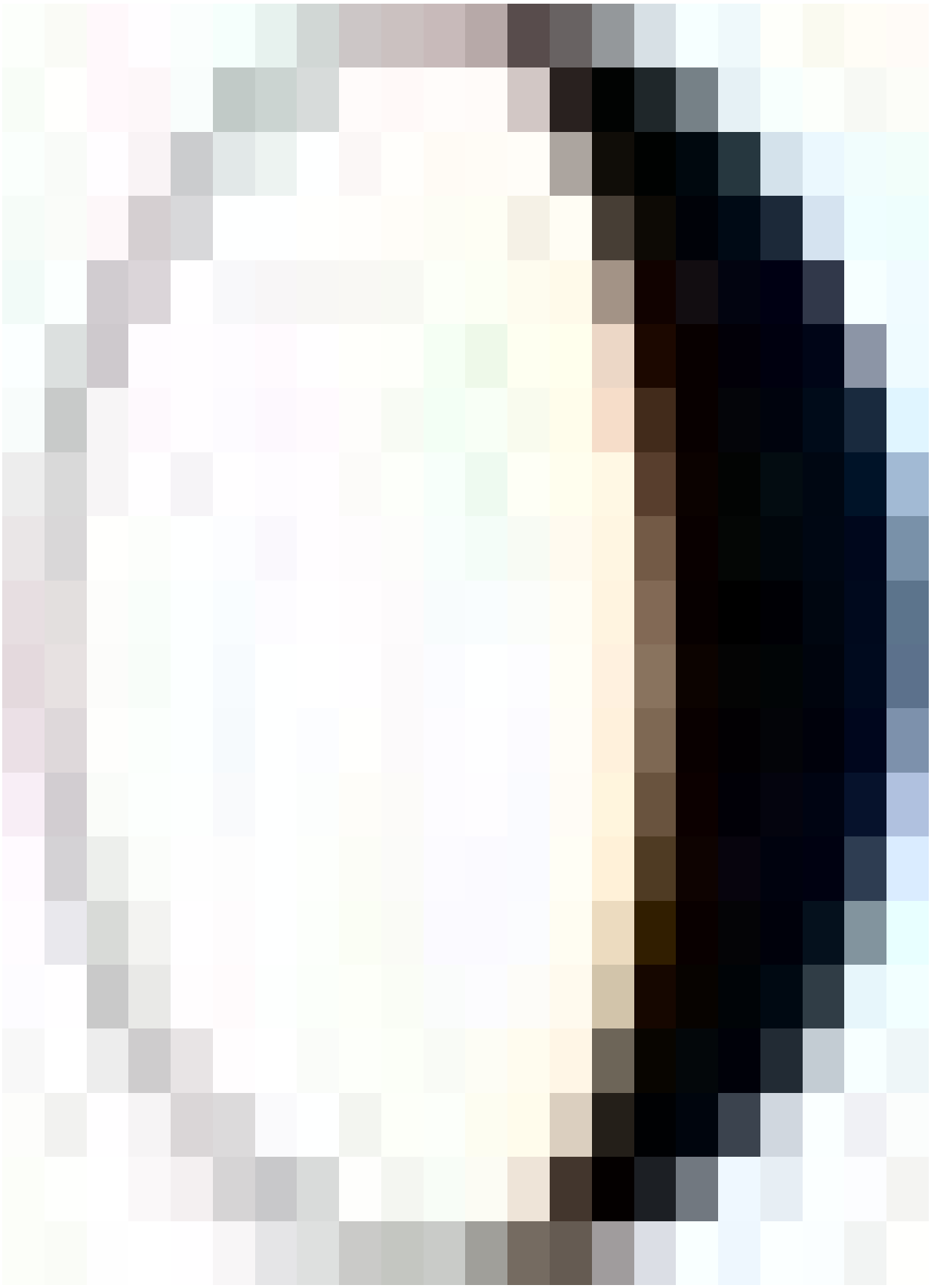

Blood

The emotional impact that blood has retained upon even our sophisticated, spaceage generation is demonstrated in the number of people who faint at the very sight of it. Surely it did not take long for the most primitive ancestors of our species to learn that when the sticky red fluid was draining from the body as a result of a tiger's claw or a sharp rock, the victim's life oozed out along with the blood. For early man, blood was life itself, and it is not at all surprising to discover the vast number of magical and religious rituals that center around the vital fluid. And since blood contained the very essence of an individual person or animal, it becomes apparent why it was often deemed extremely expedient to drink the blood of a lion, a bear, a wolf, or a great vanquished warrior foe if one wished to absorb the inherent elements of strength and courage possessed by the fallen beast or enemy champion. At the same time, when early hunters crouched around their fires at night, they knew with awful foreboding that there were fierce animals, demons, and monsters prowling the darkness, hungering for human blood.

Leviticus 17:14 says of blood that "it is the life of all flesh, the blood of it is the life thereof; therefore I said unto the children of Israel, Ye shall not eat of the blood of no manner of flesh; for the life of all flesh is the blood thereof: whosoever eateth it shall be cut off."

The blood of lambs was sprinkled on the doorposts of the children of Israel at the first Passover to prevent the Angel of Death from entering their homes during the terrible plagues that ravaged Egypt. The cup of wine shared by celebrants of the Last Supper represents the blood shed by Jesus on the cross as he offered himself as sacrificial lamb to take away the sins of the world.

With such powerful religious representations of blood and such awesome

scriptural admonitions against the ingesting of blood, what monsters could be more hideous than the werewolf or the vampire that lusts after human blood?

Some theorists believe that since fossil evidence indicates that ancient members of the human evolutionary family favored forested areas where they subsisted on leaves and fruits, our species' latent genetic memory abhors the shedding of blood and the eating of flesh and feels a certain unconscious guilt whenever we eat meat. On some deep level of consciousness, the knowledge that humans are not basically carnivorous arouses an unconscious sense of immorality and sin whenever we partake of nourishment that we know involved the shedding of blood. And the ancestral memory of those primitive, savage, nocturnal lupine hunters who clothed themselves in wolf skins and slaughtered animals for food for their human pack fills us with dread when night falls. The wild hunt of the werewolves becomes an inherited fear that strikes even the most sophisticated of civilized men and women when the moon is full.

When the traditional Native American must take the life of an animal in order to survive, the practitioner of the medicine ways kills only after uttering a prayer, as if he were performing a sacrament. The entity (the soul of the animal) and its group spirit must be told that such an act is necessary in the turning of the great Wheel of Life. It may well be that the traditional saying of "grace" and the asking of a blessing before meals is our unconscious method of duplicating the ancient propitiatory prayer after the shedding of blood.

Sources:

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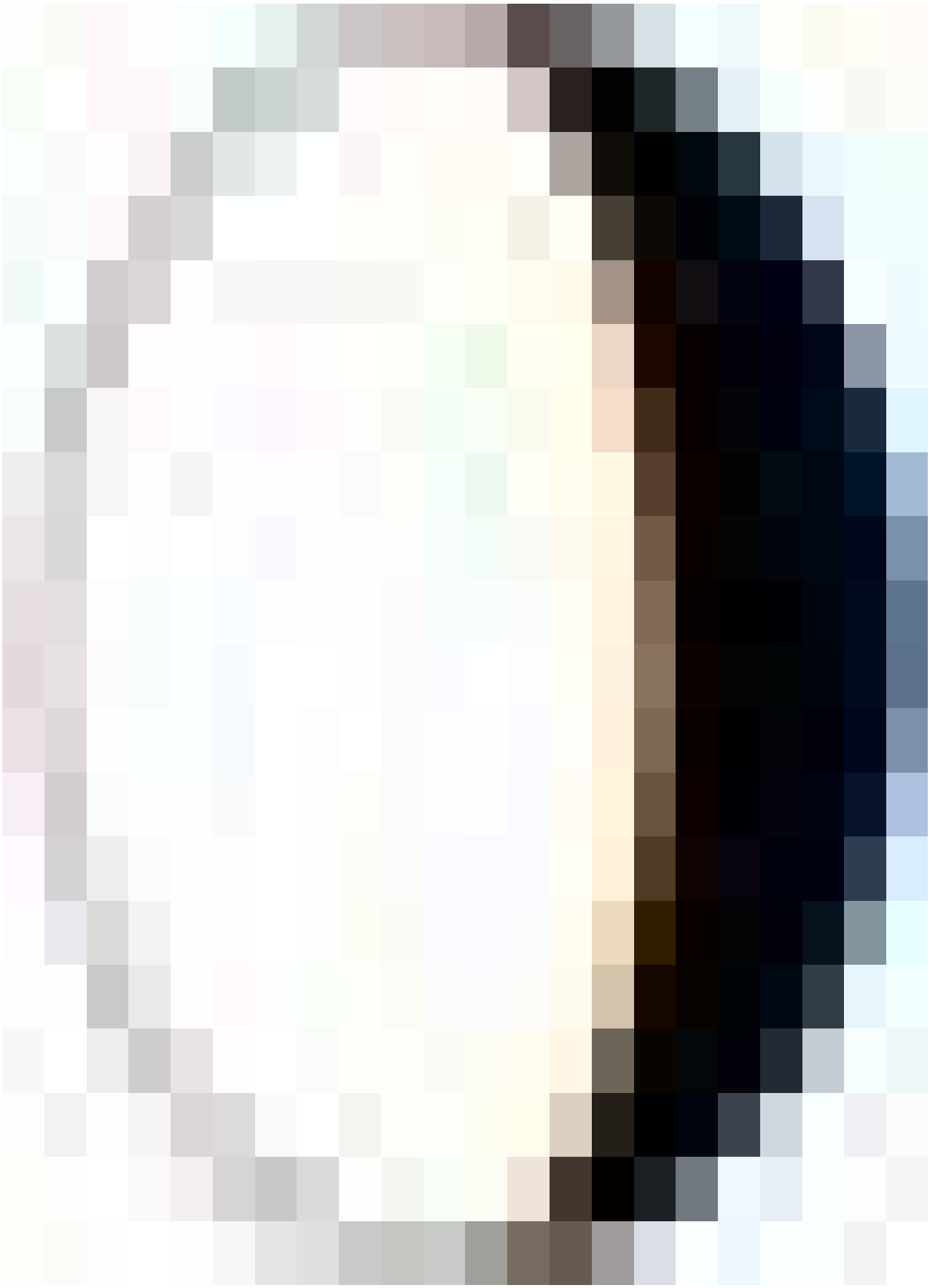


Blood and Chocolate (movie, 2007)

Inspired by the popular young-adult novel of the same name by Annette Curtis Klause, Blood and Chocolate is perhaps more greatly appreciated by those patrons of the motion picture who had not previously read the novel. Directed by Katja von Garnier, and with a screenplay by Ehren Kruger, the movie stars Agnes Bruckner, Hugh Dancy, Olivier Martinez, Katja Riemann, and Bryan Dick.

Hugh Dancy in a scene from the 2007 movie Blood and Chocolate, which was based on a young adult novel by Annette Curtis Klause.

Fans of the book were probably taken aback when the sixteen-year-old werewolf Vivian, who lives in Maryland, is a nineteen-year-old who lives in Romania in the movie.

To name only a few other differences between the book and the film, the characters, who are all American in the novel, now have French, English, and Romanian accents. In the film, Vivian works at a chocolate and sweets shop, thus explaining the title. In the novel, she has no job. Vivian's father dies in the narrative course of the novel, but her mother remains alive. In the film version, both of the heroine's parents are deceased before the action begins. Lovers of the novel are confused when they learn in the film that Vivian, an only child, had siblings who were killed along with her parents. In the novel, Rafe and Astrid are lovers, but in the film they are mother and son.

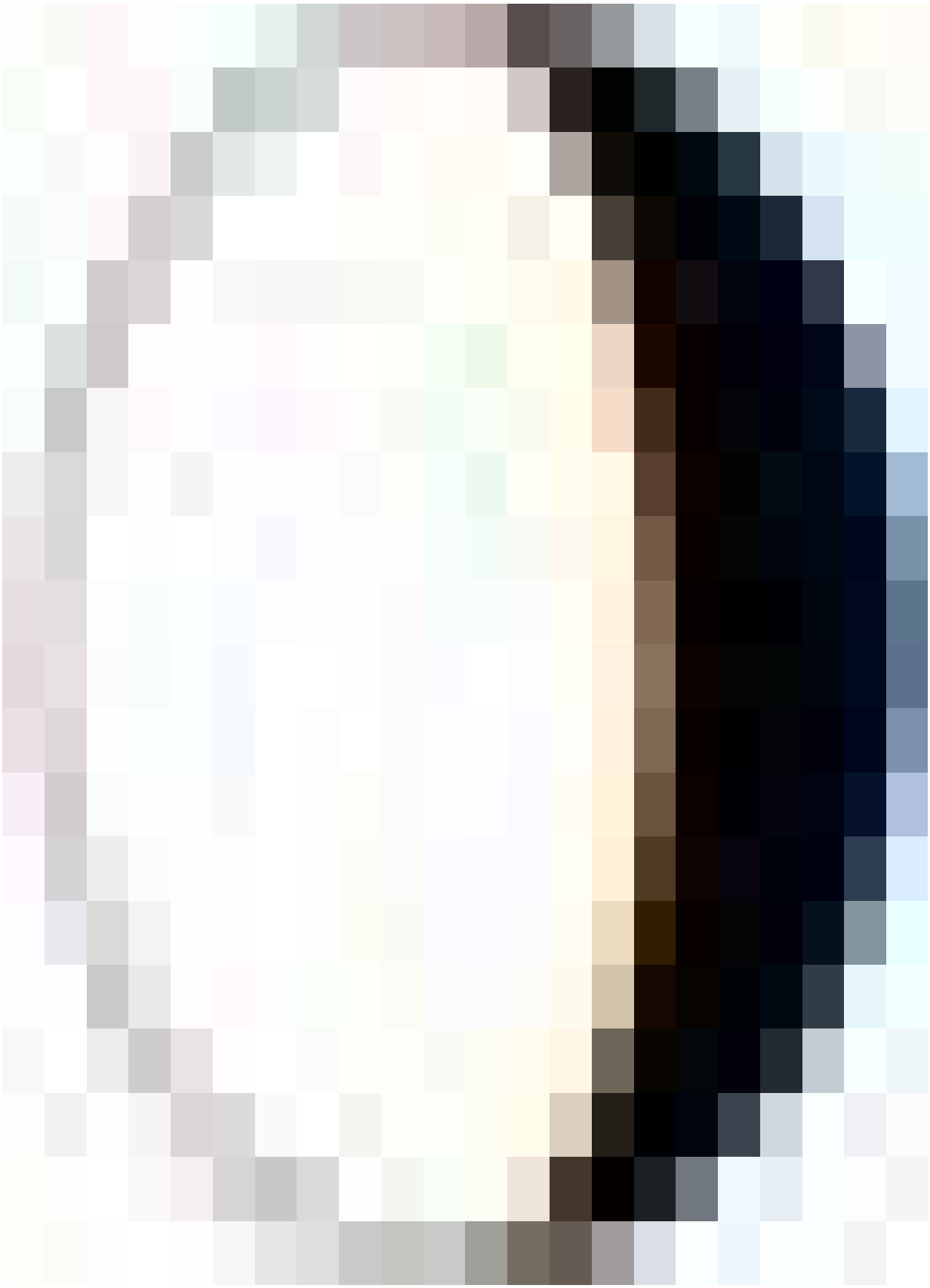
In the film's storyline, Vivian was born in Bucharest to an American werewolf couple, who choose to move back to America. When Vivian's parents and siblings are shot and killed by hunters, the nine-year-old girl is taken back to Bucharest by her aunt Astrid, the mate of the werewolf pack's leader, Gabriel. According to the custom of the Bucharest werewolf clan, the leader chooses a new mate every seven years. Vivian is now nineteen, and Gabriel has made it clear that he wishes to name her as the new co-leader of the pack. Gabriel's and Astrid's son, Rafe, is a lone werewolf who has defied the clan law to hunt only as a pack and has killed a human girl.

Each full moon, the Romanian pack selects as its prey a human who has become a danger to the clan or who has offended one of its members. The victim is cut to leave a blood scent, then told to run for his life through the woods. According to

the werewolves' code, anyone who manages to cross the river will be spared—a feat that no one has ever accomplished.

Vivian meets Aiden, a graphic novel artist, who ardently pursues her until she finally consents to begin to see him. She falls in love through the course of their secret meetings, but their bliss ends when they are discovered by Rafe. Rafe tricks Aiden into a meeting at a chapel outside the city and reveals his true identity as a werewolf. As the two struggle, Aiden manages to kill Rafe with a silver medallion.

Aiden is captured by other members of the pack and chosen for prey at their monthly hunt. Aiden kills two werewolves with a silver knife and manages to cross the river. Gabriel, furious over the death of his son, forgets the vow to spare Aiden and attacks him. Vivian, in her shape as a white wolf, pushes Gabriel into the river. Confused, Aiden slashes Vivian with the silver knife and is stricken with guilt when she changes back into human shape. Astrid confronts the two lovers with a gun, but is convinced to allow them to escape. Later, as Aiden and Vivian seek an antidote to her werewolfism, Vivian is captured and caged by Gabriel, who tells of the prophecy that a female wolf who will lead her kind into a new age. Before Vivian and Gabriel can fight to resolve the meaning of the prophecy, Aiden shoots the leader of the werewolves. Blinding other pack members with a silver dust, Aiden sets fire to the building. Vivian kills Gabriel, and the two lovers make their escape.



Bodin, Jean (1530-1596)

Before Jean Bodin died of the plague in 1596, he had been hailed as the Aristotle of the sixteenth century. His Republique, published when he was but a youth, was praised as containing the very spirit of the law. A celebrated jurisconsult, a leading member of the Parliament of Paris, and a highly respected intellectual, Bodin was known throughout Europe as a formidable scholar of history, political theory, and the philosophy of law. By writing Demonomanie des Sorciers, however, Bodin became one of the men most responsible for keeping the fires of the Inquisition burning brightly.

The Demonomanie was first published in Paris in 1581 and again under the title of Fleau des demons et des sorciers in 1616. In the first and second books of this monumental work, Bodin offers his proofs that spirits communicate with humankind, and he itemizes the characteristics by which one might distinguish good spirits from their evil counterparts. Those who seek to enter pacts with Satan in order to achieve dia-bolical prophecy, the ability to fly through the air, and the power to shape-shift are dealing with evil spirits. Bodin acknowledges that he is well aware of spells by which one might change into a werewolf or to summon incubi or succubi for carnal ecstasies.

The third book details methods by which the work of sorcerers and shape-shifters might be prevented and destroyed, and the fourth book lists ways by which Witches, werewolves, and other servants of Satan may be identified. The massive work concludes with a refutation of the arguments of Johann Weyer who, Bodin concludes, is in grave danger of committing heresy by stating that Witches and shape-shifters are merely people with unsound minds.

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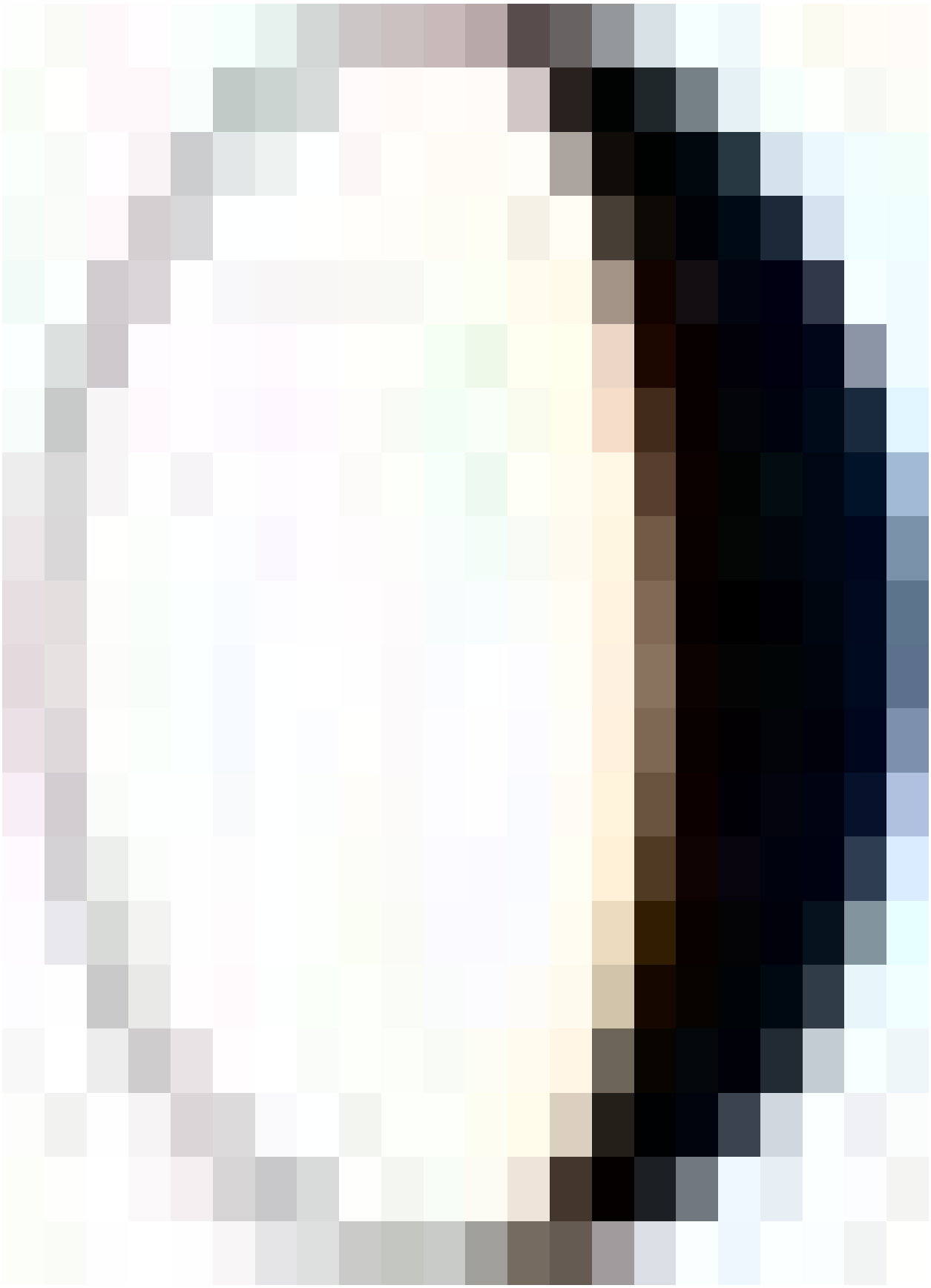


Bogey

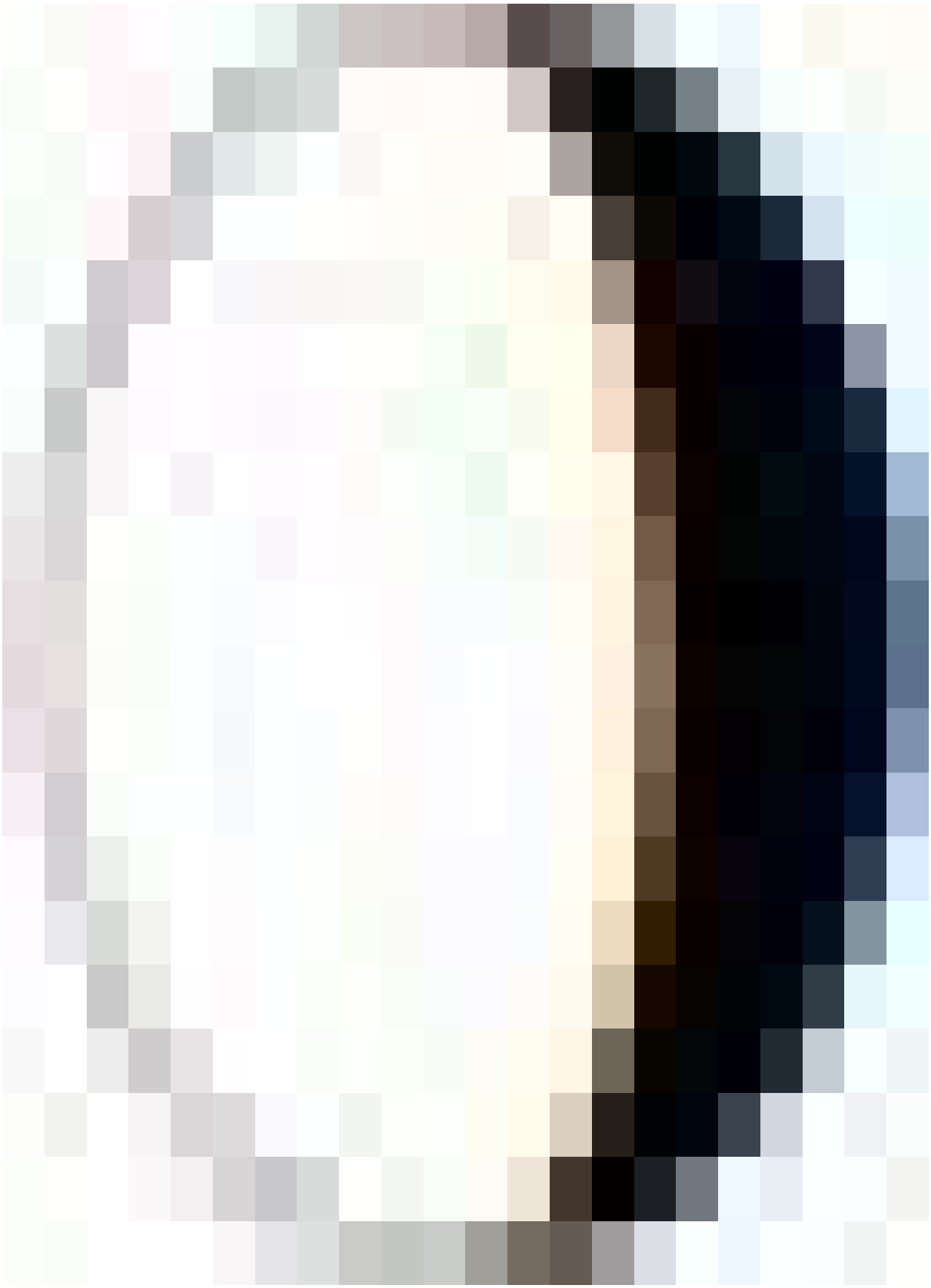
For countless generations children in the English-speaking world have been threatened into obedience by the Bogeyman who inhabits the darkness and can quickly materialize to snatch away naughty boys and girls if they aren't careful. Perhaps parents would be a bit more cautious in their summoning of such an entity if they knew that the Bogey is traditionally a shape-shifting demon that may have begun its nefarious career by haunting bogs, but since has delighted in carrying off the souls of the unsuspecting, especially errant children.

Interestingly, the Bogey is also a common figure in Native American mythology, and during some dances, special masks are worn to turn the tables on the spirit and to frighten him away from the children of the village.

Sources:

Gill, Sam D., and Irene F. Sullivan. Dictionary of Native American Mythology. New York: Oxford University Press, 1992.

Larousse Dictionary of World Folklore. New York: Larousse, 1995.



Boguet, Henri (1550-1619)

In 1598, Perrenette Gandillon, a werewolf, was seen attacking two small girls who were picking strawberries near a village located in the Jura Mountains. When the girl's sixteen-year-old brother came to defend them with a knife, the werewolf grabbed the knife away from him and slashed his throat. Enraged villagers, hearing the cries and sounds of struggle, cornered the werewolf and clubbed it to death. Amazed, they beheld the grotesque beast in its death throes turn into the nude body of a young woman they recognized as Perrenette Gandillon.

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The Bogeyman is traditionally a scary creature that steals children in the night and is often portrayed as a shape-shifter (art by Ricardo Pustanio).

In his Discours des Sorciers (1610) Henri Boguet, eminent Judge of Saint-Claude in the Jura Mountains, writes that an official investigation of the matter led to the arrest of the entire Gandillon family, and he states that he personally examined and observed them while they were in prison. According to his testimony, the Gandillons walked on all fours and howled like beasts. Their eyes turned red and gleaming; their hair sprouted; their teeth became long and sharp; their fingernails turned horny and clawlike.

Antoinette Gandillon freely admitted to being a werewolf and said that she had had intercourse with Satan when he assumed the form of a goat.

Her brother, Pierre, was accused of luring children to a Satanic Sabbat, where he turned himself into a wolf and killed and ate them. Pierre's son, Georges, confessed that he had become a wolf by smearing himself with a special salve. When the Gandillon family hunted, they said that they ran on all fours to bring down their victims. Antoinette, Pierce, and Georges were convicted as werewolves by Judge Boguet and they were burned at the stake in 1598.

As a judge Boguet was known for his cruelty, especially toward children. He had no doubt that Satan gifted Witches with the ability to change shape into a variety of animal forms, especially the wolf, so that they might devour humans, and the cat, so they might better prowl by night. In another of the cases recounted in Discours des Sorciers, he tells of eight-year-old Louise Maillat, who in the summer of 1598 was possessed by five demons: Wolf, Cat, Dog, Jolly, and Griffon. In addition the little girl was accused of shape-shifting into the form of a wolf.

Sources:

Masters, R. E. L. Eros and Evil. New York: The Julian Press, 1962.

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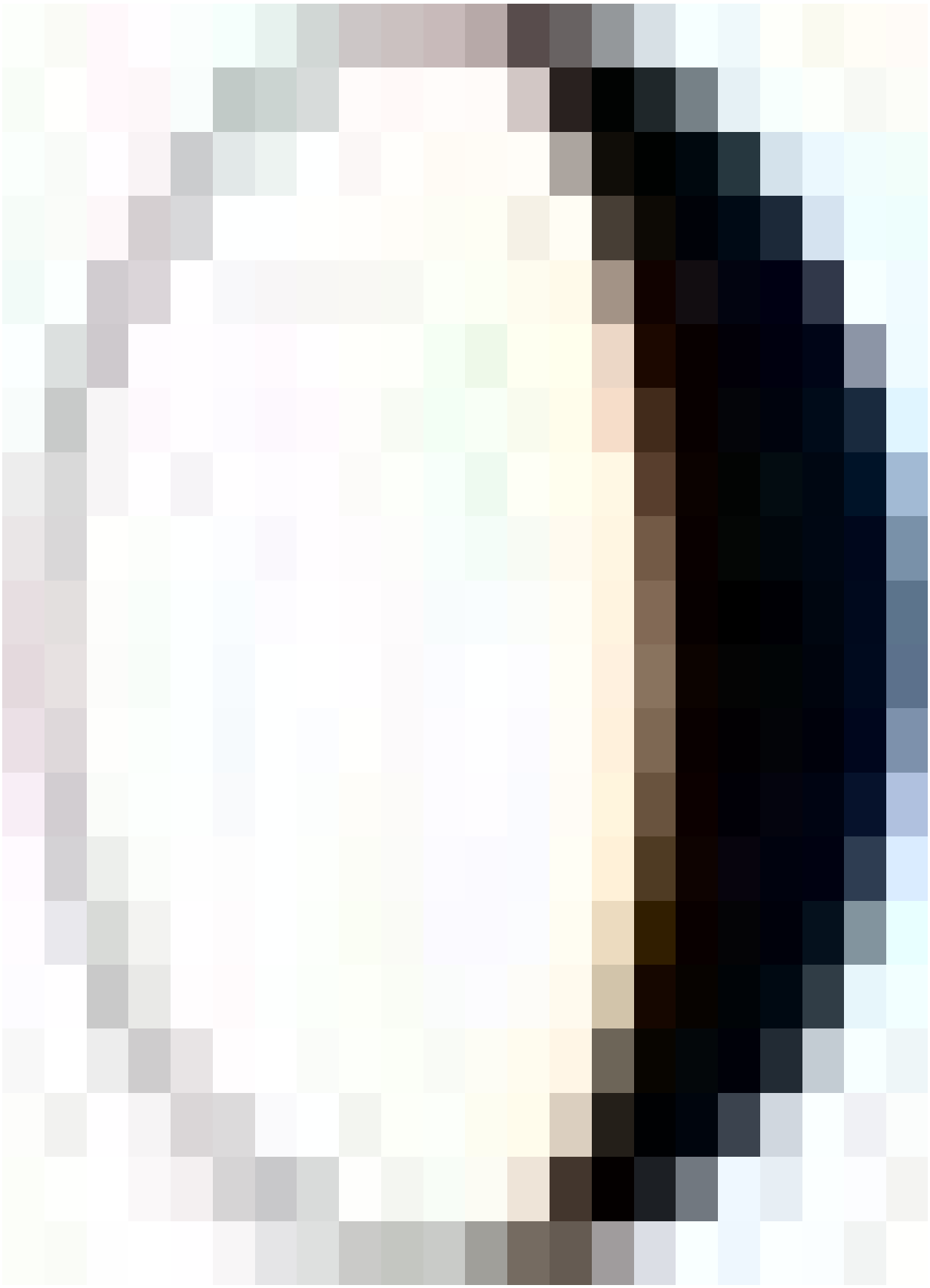


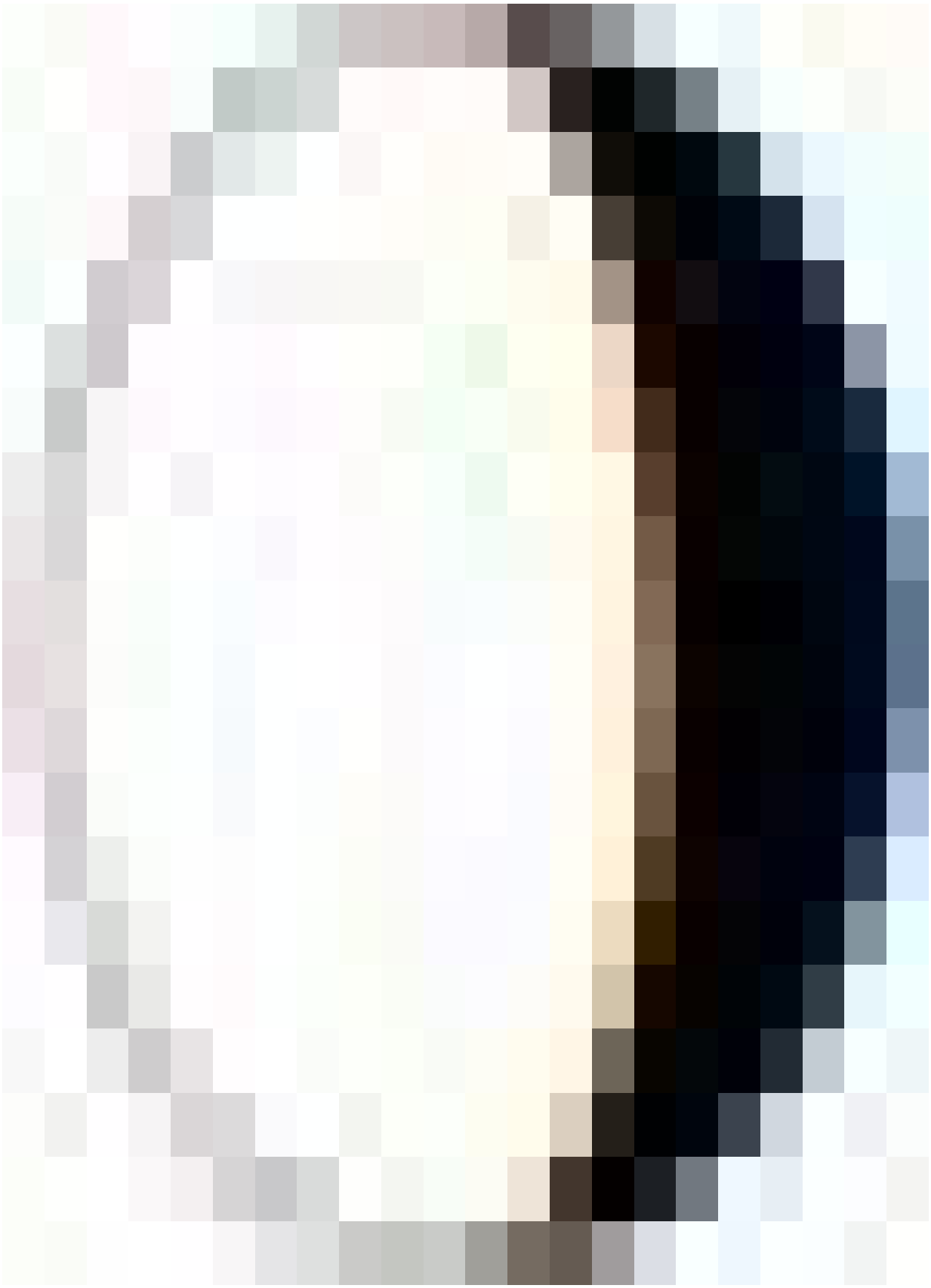
Boxenwolf

In the Schaumburg region of Germany, werewolves are called boxenwolves because it is believed that they have made a pact with Satan that allows them to achieve transformation into wolves by the act of buckling a diabolical strap about their waists.

Boxenwolves are noted for their cunning and the great delight they receive from tormenting people. If one suspects an individual of being in league with Satan and a secret boxenwolf, his or her true identity can be revealed by holding a piece of steel over them.

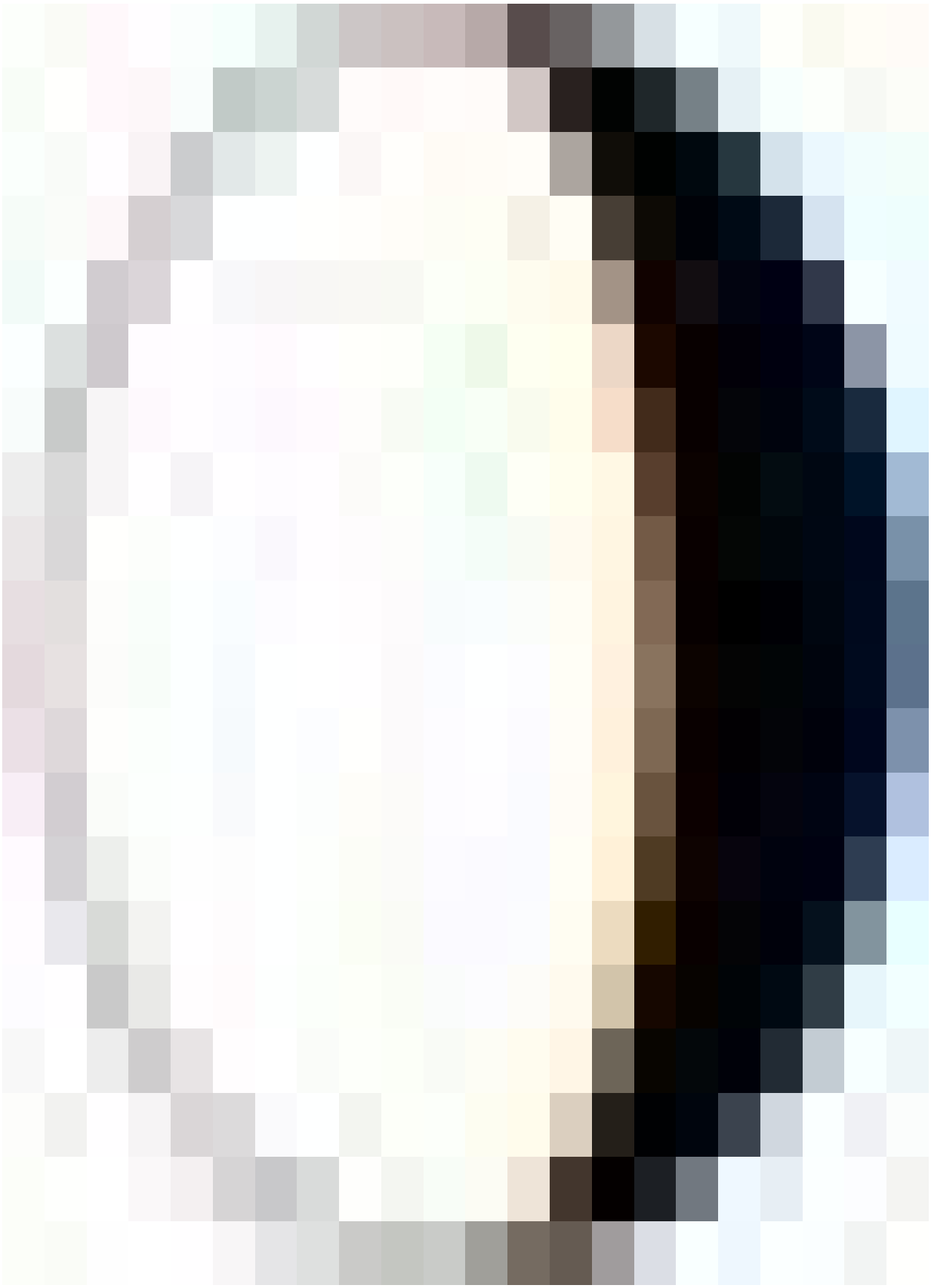
Sources:

Lyncker, Karl. Deutsche Sagen und Sitten in Hessischen Gauen. Trans. D. L. Ashliman. Cassel, Germany: Verlag von Oswald Bertram, 1854.



The Boy Who Cried Werewolf (movie, 1973)

Atwelve-year-old boy experiences the horror of witnessing an attack by a werewolf on his father. Later, when it is evident that the werewolf virus has infected his dad, no one will believe the boy’s warnings. Directed by Nathan Juran, the film stars Kerwin Matthews, Scott Sealy, George Gaynes, Elaine Devry, Robert J. Wilke, and Jack Lucas.



Bruxsa

The Bruxsa is a Portuguese shape-shifter that combines elements of both the werewolf and the vampire. The creature is most often a woman who has magically invoked a demon and becomes a Bruxsa. The predator leaves her home at night and transforms herself into a hideous, gigantic bird-creature.

After an evening of cavorting with others of her diabolical kind and terrifying lonely travelers on dark roads, the Bruxsa returns home to suck the blood of her own children.

Paul Dale Roberts relates a tale of the Bruxsa: When I was in Vilar, Portugal, I heard a fascinating story of Heila Batista the Bruxsa while sitting outside of a cafe. A local gentleman told me that in the 1920s in the town of Vilar, there was a young woman named Heila Batista. She had two children, ages nine and twelve. She dabbled in the dark arts and somehow enticed a demon into her household.

The villagers noticed that Heila's personality was changing, it seemed more diabolical. Her children seemed neglected. They were always hungry and begging for food on the streets. There were strange demonic sounds that were heard from her home and the maddening sound of what sounded like barbaric sexual acts. It was rumored that Heila was engaging in a sexual liaison with a demon.

On certain nights, the villagers were seeing a large bird creature flying into the night, and it seemed to originate from Heila's home. The suspicions of the villagers was unbearable; they wanted to know what was happening at the home

of Heila, but felt awkward in confronting Heila and her two children.

Then finally it happened, a terrifying scream resonated from the home of Heila. As the awakened villagers forcefully entered Heila's home, they found her lying next to her two children, blood dripping from her mouth. Her children were mercilessly slaughtered by their own mother. Heila was feeding off the skin and blood of her own precious children.

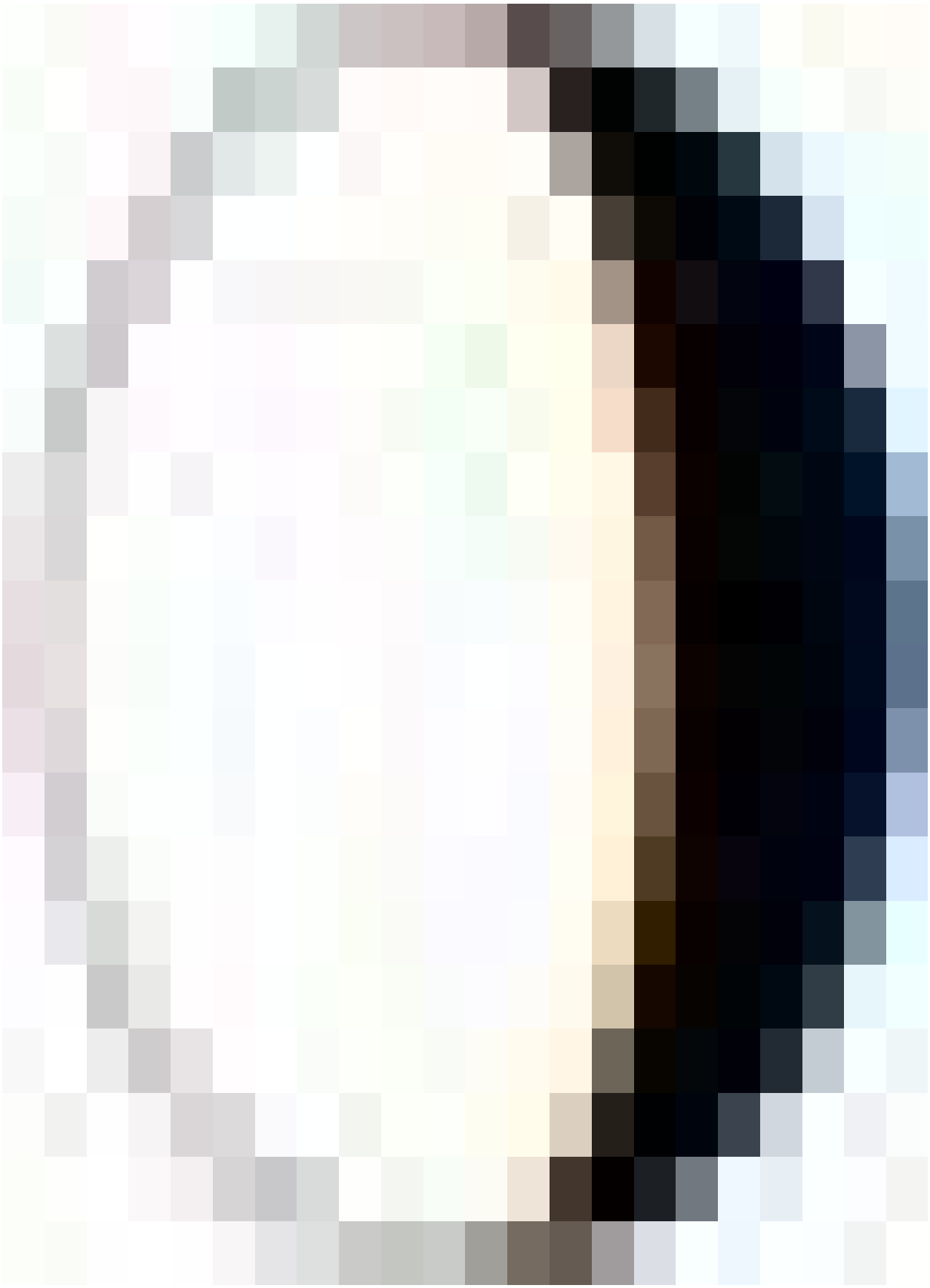
Heila was lynched by the angry mob. She and her children were buried in unmarked graves, and the town kept quiet about this horrific incident. The villagers understood that when the demon came into Heila's life, it made her into Bruxsa, a shape-shifter, part bird, part werewolf and part vampire.

Sources:

Larousse Dictionary of World Folklore. New York: Larousse, 1995.

RICARDO PUSCHA

The Portuguese shape-shifter known as the Bruxsa shares many of the traits of both werewolves and vampires (art by Ricardo Pustanio).



Bud Abbott and Lou Costello in Abbott and Costello Meet Frankenstein (movie, 1948)

In the early 1940s it would have been unthinkable to have teamed the comedy duo of Bud Abbott and Lou Costello with the Big Three of Monsterdom—Dracula, the Wolf Man, Frankenstein's Monster. It would have seemed outrageous blasphemy to die-hard horror fans to inject Abbott and Costello's brand of silly comedy into a scenario of serious terror. Even though such masters of motion picture thrillers as Alfred Hitchcock had learned to include a few humorous moments between peak scenes of suspense in order to allow their audiences to release some tension in laughter, an Abbott and Costello vaudeville routine would quite likely completely destroy the creepy mood of a monster movie.

It probably wouldn't have mattered a great deal to the comedy team just when they encountered the cinema's favorite monsters. They had slowly worked their way up the rungs of national popularity since 1931, first paying their dues in vaudeville and burlesque, then appearing on radio and Broadway. They catapulted to success after they were featured in the musical One Night in the Tropics (1940); and after their starring roles in Buck Privates (1941), they were steady top box office draws until shortly after World War II when their popularity began to wane. Such lackluster films as Little Giant (1946) and The Wistful Widow of Wagon Gap (1947) could not find the audiences that had once filled the theaters for their comedic antics, and it appeared as though Abbott and Costello had had their time in the spotlight. Then they encountered the Wolf Man, Dracula, and the Frankenstein Monster.

From one perspective, it was combining two formerly successful motion picture teams in a last ditch effort to achieve some aspect of their former glory. Universal Pictures had first paired two of their monsters in Frankenstein Meets the Wolf Man in 1943. After the success of that film, a full cast of creatures was

featured in House of Frankenstein (1944), operating on the tried and true Hollywood formula of giving the audiences what they wanted. But by the time all the usual suspects were assembled for House of Dracula (1945), it was painfully obvious that the monster mythos no longer had the mystique to attract the huge audiences that once flocked to shiver through the original creature features. Abbott and Costello Meet Frankenstein (1948) would be the last time the Big Three of Monsterdom would be assembled for a film—and somehow the bizarre combination of comedy and monsters worked, thus reviving both the laugh appeal of Abbott and Costello and the scream appeal of the horror genre for a new generation of audiences.

While many critics name the film as Abbott and Costello's best and most consistently funny cinematic endeavor, a number of the same pundits deplore the fact that the box office bonanza of Abbott and Costello Meet Frankenstein resulted in a number of very weak sequels with very repetitious titles as the comedians romped through the entire horror genre: Abbott and Costello Meet the Killer (1949), Abbott and Costello Meet the Invisible Man (1950), Abbott and Costello Meet Captain Kidd (1952), Abbott and Costello Meet Dr. Jekyll and Mr. Hyde (1953), Abbott and Costello Meet the Mummy (1955).

Comedian Lou Costello is about to get a bit of a scare from Lon Chaney Jr. in full werewolf makeup in a scene from 1947's Abbott and Costello Meet Frankenstein.

The plot of Abbott and Costello Meet Frankenstein deals with the classic problem of finding a suitable brain for the monster—the same problem that first faced Dr. Frankenstein in the 1931 original. Dracula thinks that the simple, easily led brain of Costello would make a perfect fit for the big guy, making him fully subject to his sinister vampiric will.

Lawrence Talbot, the Wolf Man, is once again enacted by Lon Chaney Jr. as a sympathetic figure, cursed to be transformed into a werewolf during the full moon, and at all other days and nights of the month trying his best to be a nice guy and not hurt anyone. Bela Lugosi returned to wear the familiar black cape as Dracula, and Glenn Strange, who would one day play the bartender on the long-running television series Gunsmoke, portrayed the hulking Frankenstein's monster with more bulk than either Boris Karloff or Lugosi had to offer when they undertook the heavy makeup of the role. Vincent Price, who would become Hollywood's King of Horror during the sixties and seventies, loaned his cultured vocalization to the film as the voice of the Invisible Man.

Abbott and Costello Meet Frankenstein is also known as Abbott and Costello Meet the Ghosts, The Brain of Frankenstein, and Meet the Ghosts.

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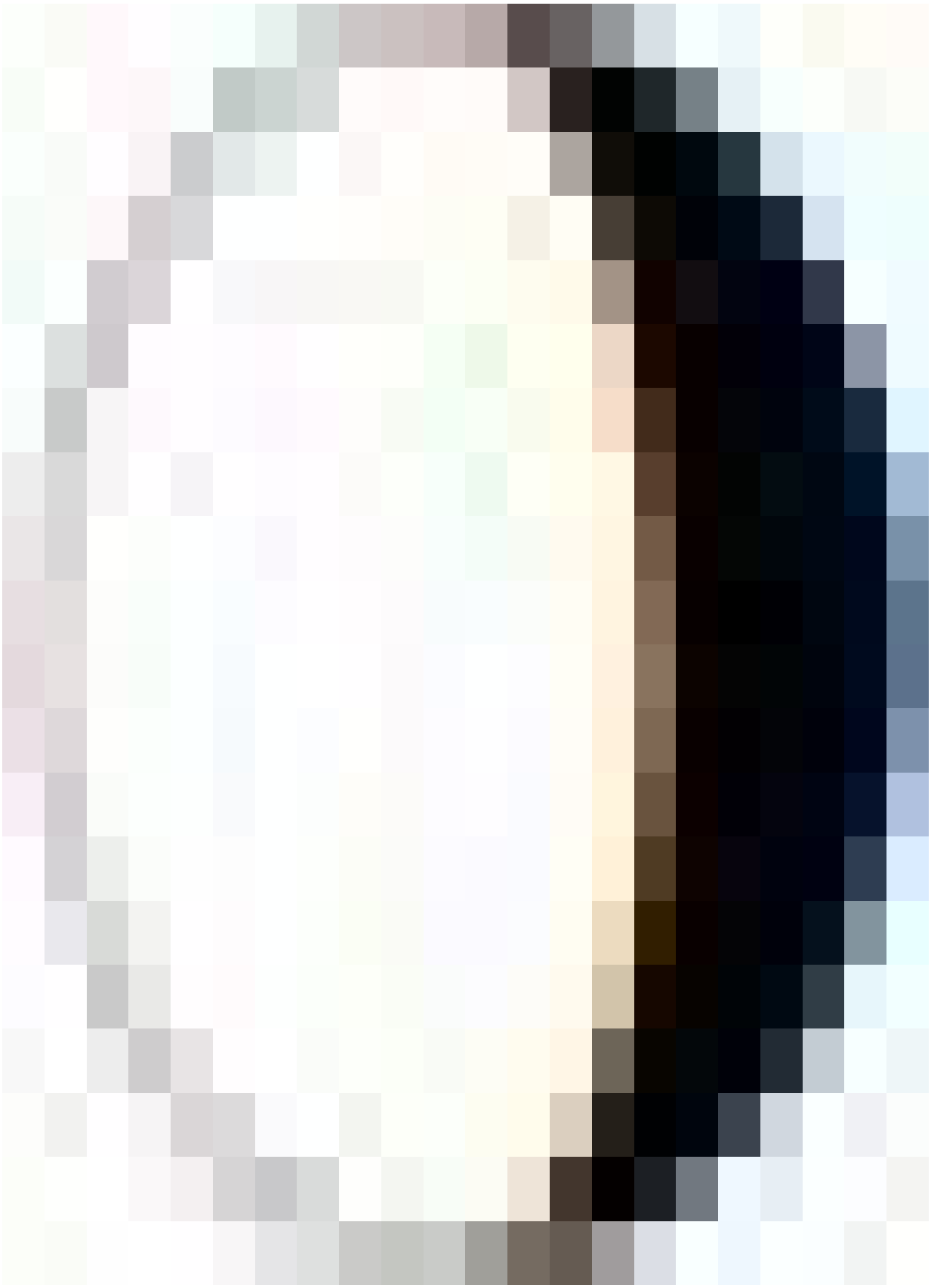


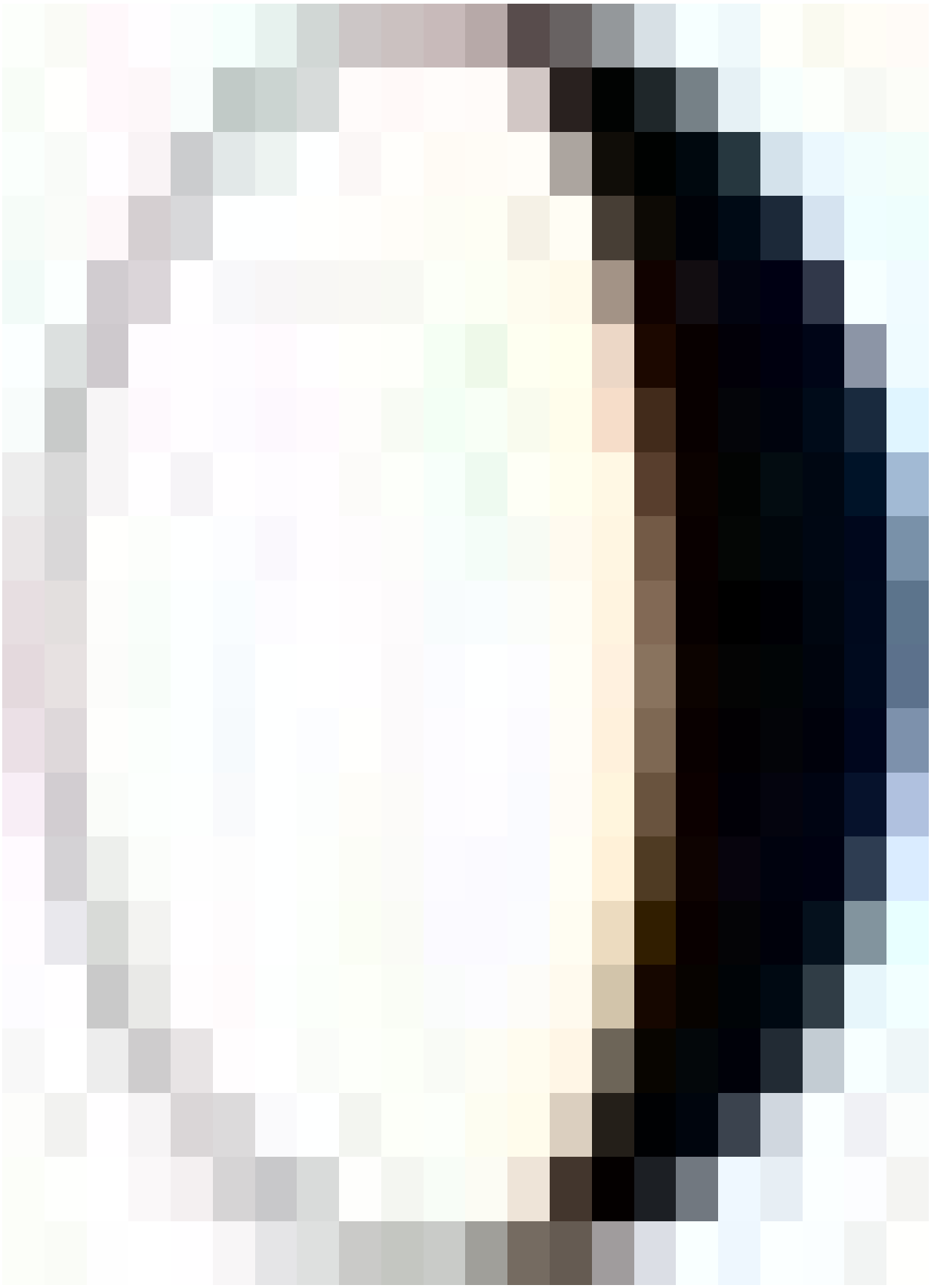
Cambrensis, Giraldus (c. 1146-1220)

Until the end of the eighteenth century, Ireland was known in England as “the Wolfland,” a country that abounded with accounts of werewolves. As early as the twelfth century, Giraldus Cambrensis (Topographia Hibernica) tells of a priest who was met by a wolf in Meath who beseeched the cleric to accompany him to be with his dying wife.

The wolf explained that they had been natives of Ossory, whose people had been cursed for their wickedness by St. Natalis to change their shapes into that of wolves for a period of seven years. The priest was at last persuaded to give the she-wolf the sacrament when she was able to turn her skin down a little and reveal that she was an old woman.

Sources:

Eisler, Robert. Man into Wolf. London: Spring Books, 1948.



Cannibalism

There are a number of serious scholars who believe that we are all descended from carnivorous lycanthropes. Although humankind may have begun as peaceful tribes of fruit-collecting, seed-and-root planting agriculturalists, climatic changes at the end of the last pluvial period forced our ancestors to become meat-eaters—and sometimes meat could only be found in the flesh of other humans. While the child-bearing women and children huddled in cave or hut, human wolf packs attired in wolf skins hunted down whatever meat fell into their hands—animals or slain members of other tribes. Thus, it is thought by some that all humans bear the genes of the werewolf, the manbeast who will eat even his fellows in order to be among the fittest to survive.

At the same time, some scholars argue, there exists an atavistic sense of guilt within the collective human psyche that our species so freely partakes of the flesh of other beings to increase the bulk of our own flesh. Thus while the eating of all flesh is at best a necessary evil, to taste human flesh would be the most abhorrent of taboos.

Of course the strict vegetarian may consider the consumption of any creature's flesh to be as bad as cannibalism, but for some unbalanced minds the ancient taboo of dining on the meat of one's own kind may also represent the greatest single act of rebellion against all rules and laws of established decency, proper social behavior, and ecclesiastical doctrines. And, in a sense that is extremely sickening to the sensitive mind and the weak of stomach, there may also be a great empowerment in eating the flesh of one's enemies. How better to gain the strength of a mighty foe than to eat his flesh and absorb his prowess? And how better for a werewolf to achieve the strength of a dozen men than to eat a dozen men? And as frightening as it may seem to the sensibilities of twentieth-century idealists, we still have any number of cannibals among us.

In July 1970, tall, bearded Stanley Dean Baker contacted Monterey County, California, Detective Dempsey Biley and the resident FBI agent at the substation and convinced the astonished officers that he had a rather unique problem. “I am a cannibal,” Baker confessed.

Baker explained that he had killed and dismembered a young social worker, James Schlosser, who had made the fatal mistake of giving him a ride outside of Yellowstone Park. He admitted murdering Schlosser while he slept, then cutting out his heart and eating it.

Investigating officers discovered a blood-stained survival knife near a river bank and noticed a patch of ground saturated with blood. To their disgust, the officers found what appeared to be human bone fragments, pieces of flesh, teeth, and what appeared to be the remains of a human ear. Informants came forward to relate ghastly accounts of Baker’s demonic activities around his home base of Sheridan, Wyoming. A teenaged boy told of devil worshipping rites that had occurred in the Big Horn Mountains. He testified that small wild animals had been eaten alive and human blood had been drunk.

Are human beings descended from people who once interbred with werewolves and ate human flesh? (Art by Ricardo Pustanio).

In 1993, Omaima Nelson testified before a court in Orange County, California, that after she and her husband Bill quarreled, she struck him in the head twenty four times with an iron, then stabbed him with a knife. Next, the twenty-four-year-old woman hacked his body into pieces with a meat cleaver, cut all the flesh from his bones, and ground the leftovers in the garbage disposal. Twelve hours later, she fried her husband's hands and feet, baked his head in the oven, and stored it in the refrigerator.

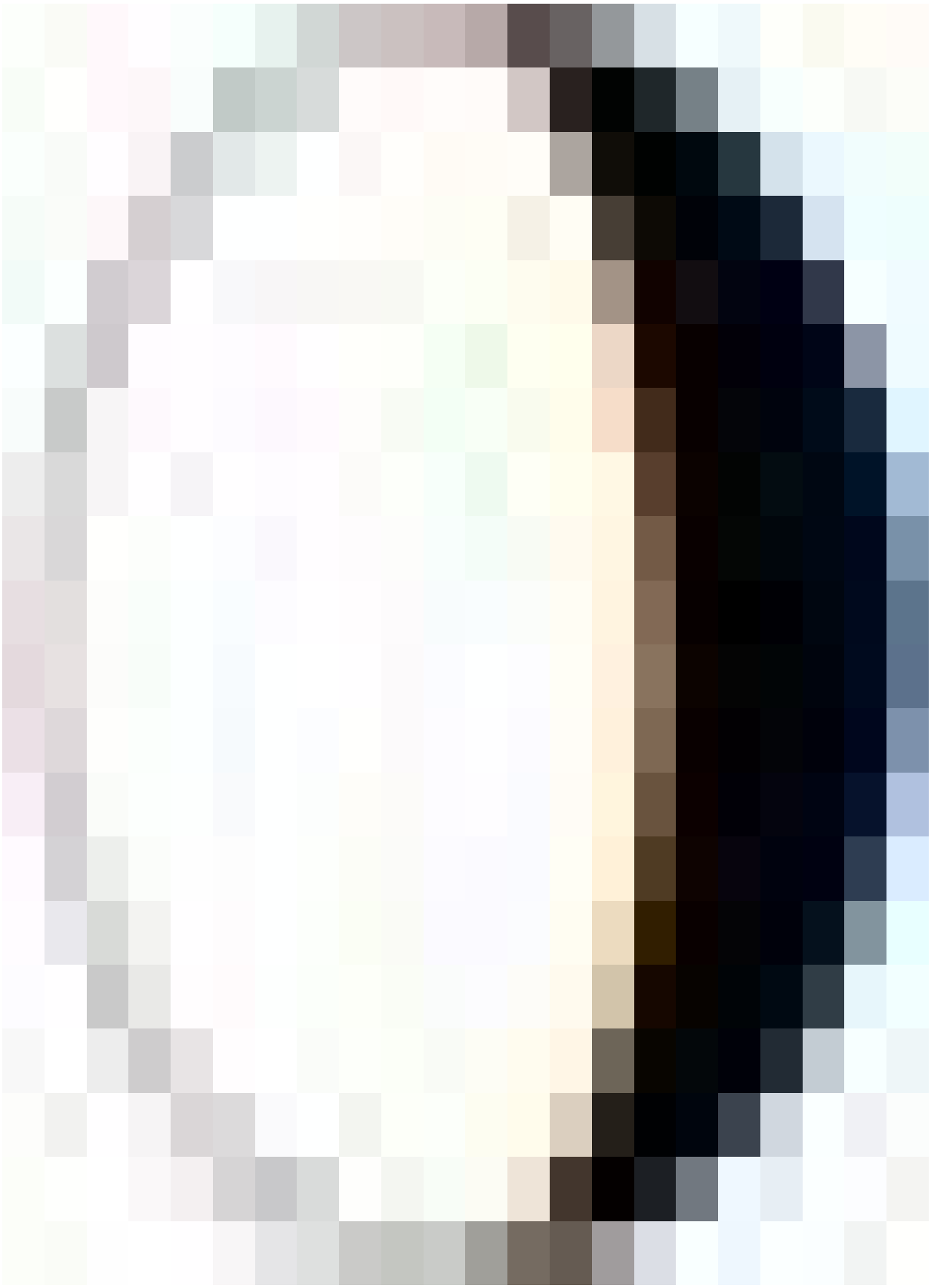
When these tasks were completed, she told court-appointed psychiatrist David Sheffner that she barbecued her husband's ribs. She sat at the table and commented that the ribs were sweet and delicious—and nice and tender.

In January 1998, South African police in Johannesburg found the mutilated remains of three children with their heads and feet hacked off and feared that twelve other missing children had met a similar fate. Certain of South Africa's tribal shamans seek human flesh to add special potency to their mystical potions. The flesh of children is thought to be the most powerful.

Sources:

Eisler, Robert. Man into Wolf. London: Spring Books, 1948.

Steiger, Brad. Bizarre Crime. New York: Signet, 1992.



Cat Men and Women

There is perhaps no other animal on Earth that inspires such lengths of devotion and dedication—and such animosity and abhorrence—as the cat. In European tradition, the black cat is the favorite familiar of the Witch; and during the course of the Inquisition, almost as many cats as Witches were condemned to be burned at the stake.

An old black-letter book titled Beware the Cat! (1540) warns that black cats may be shape-shifting Witches. A person might kill a black cat, believing that one has also killed the Witch, but the act does not necessarily guarantee the elimination of the servant of the devil—for a Witch has the power to assume the body of a cat nine times.

During the terrible Witchcraft trials of the Inquisition, men and women under torture confessed to kissing cats' buttocks and toads' mouths and cavorting with them in blasphemous ceremonies. Some poor wretches confessed that Satan first appeared to them in the form of a cat, for it was commonly held that cats were allied with the Prince of Darkness in the great rebellion against God.

A Navajo named Manuel told me about his grandfather Esteban's experience with two Witches who could transform their bodies into cats. It happened once in 1909, when Esteban was a fifteen-year-old shepherd, herding his father's flock of sheep not far from the Arizona-New Mexico border. One day he stopped at a small hut a few miles from his family's hogan in which two sisters, Isabel and Carmelita, lived alone.

The sisters were very courteous to him, and they gave him some cool water and

some fry bread. Isabel seemed to be about his age, and Carmelita appeared only a few years older. Since they were very pretty girls and there was little to do in the evenings in the small village, Esteban began to slip out at night to visit them. The sisters were exciting company, and they sang songs that he had never heard anywhere else. As Carmelita played the guitar, the two sisters sang of people with great powers, of Witches and serpent people and shape-shifters.

Although Esteban cherished the secret nocturnal hours he spent with the beautiful sisters, he always left their hut before midnight so he could silently return to his parents' home and be there asleep in his bedroll for his father's morning call to work. Such diligence became increasingly difficult when the girls began to tempt him with promises of what fun he could have if he stayed with them until after midnight.

One day, as he daydreamed about the enchanting sisters, Esteban allowed a number of sheep to stray from the herd. By the time he was able to round them up and return them to his furious father, it was late at night—but his desires forced him to set out for the hut of Isabel and Carmelita in spite of the lateness of the hour.

As he knocked on their door, his common sense told him that he was doing a foolish, perhaps even discourteous thing. Isabel and Carmelita might be sleeping. On the other hand, the girls had so often said that they stayed up most of the night, playing the guitar and singing.

After knocking unsuccessfully on their door, Esteban cautiously opened the latch and stepped inside. He was disappointed to discover that the girls were not at home—and he was startled to find their hut empty except for half a dozen very large cats that began to yowl fiercely at him the moment he entered the hogan. He knew that Isabel and Carmelita kept no cats. These creatures had to be homeless strays that had invaded their kitchen in search of food. In frustration and disgust, he kicked the cat nearest him and left the hogan.

He had not walked far when he felt a sharp pain in his ankle. The cat that he had kicked had bitten him. And he was startled to see that all six of the stray animals were attacking him.

Esteban received several bites and scratches, but he gave much worse than he received. He dealt several of the cats powerful kicks in their ribs, and he picked up one of their number and dashed its brains out against a large rock.

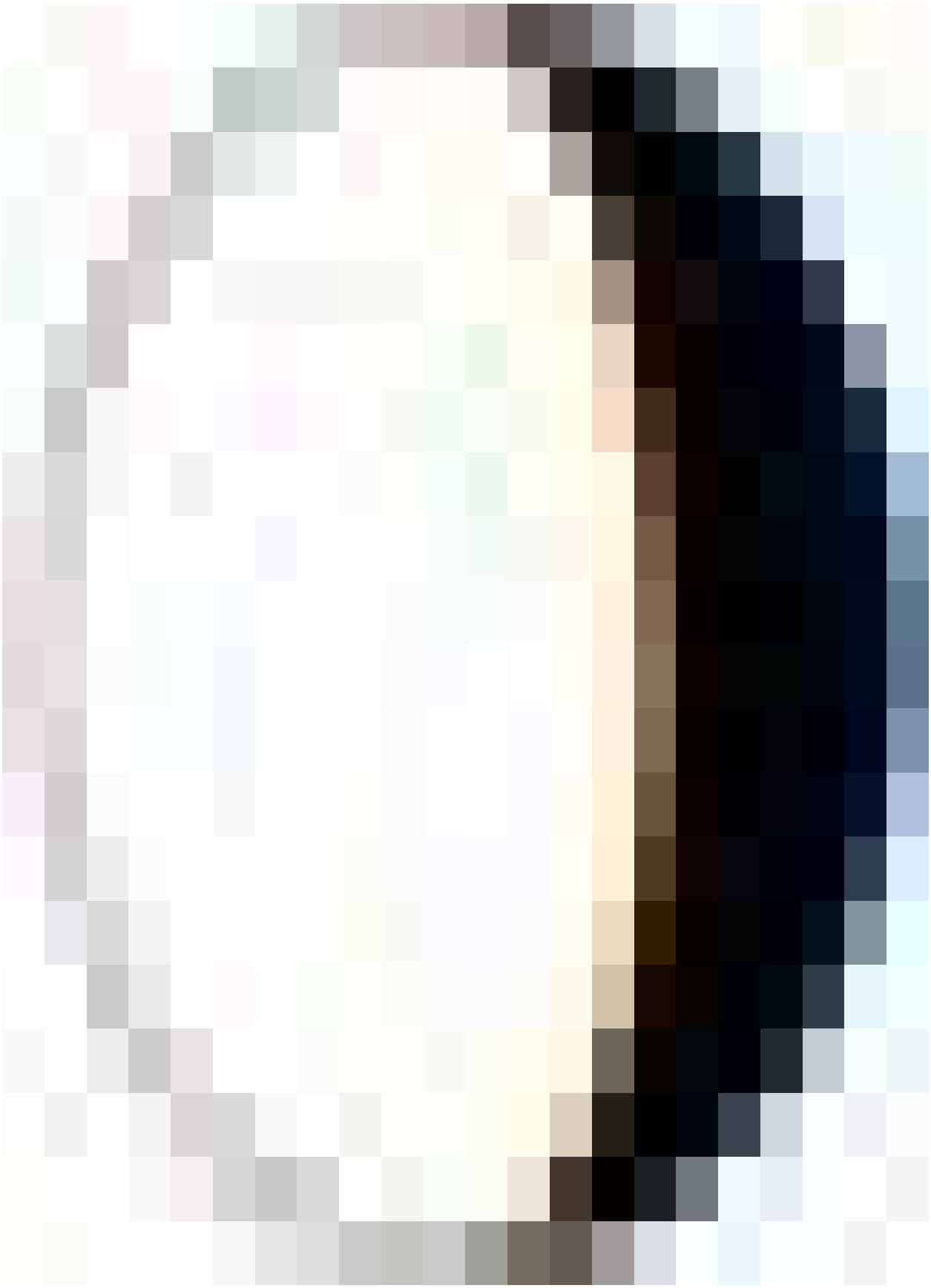
The next evening when he called upon Isabel and Carmelita to inquire where they had been the night before, an angry old woman met him at the door and told him that he was no longer welcome there. Although she wore a shawl, Esteban could see that her head was bandaged. Directly behind her were the shadowy figures of four old hags who glared at him with hatred such as he had never before perceived.

RICARDO PUSTANIO 2010

People once had a great fear of cats and associated them with Witchcraft, and there are still tales today of Witches who transform themselves into feline form (art by Ricardo Pustanio).

When he protested that he wished to speak with Carmelita or Isabel, he was told that Carmelita did not want to see him ever again and that Isabel had been killed the night before when she fell and struck her head on a rock.

Esteban's senses began to whirl. His ankle began to throb anew with pain as he recalled the large cat that had sunk its fangs into his flesh before he dashed its brains out against a rock. Frightened out of his wits when he realized that the vicious cats from the evening before were the same Witches he now saw before him, Esteban ran all the way home and confessed everything to his father, who immediately ordered a sing to purify him and to drive away any evil that might have lingered near him in spirit form. Esteban lived forever with the memory of the wrinkled old crones who had used their sorcery to create the illusion that they were beautiful young women instead of shape-shifting Witches.

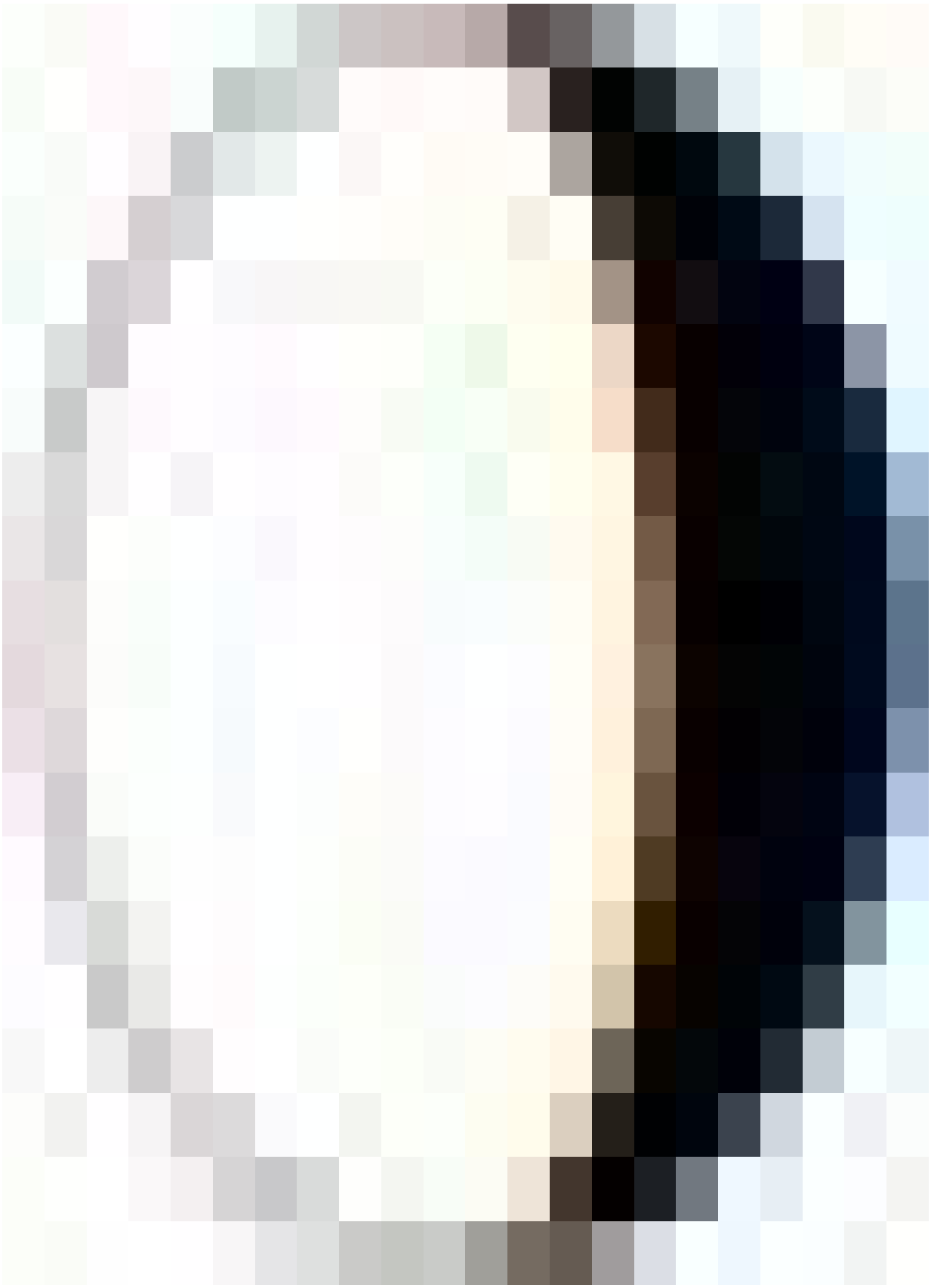


The Cat People (movie, 1942)

Although the transformation of woman into cat is never witnessed by the moviegoer, this 1942 RKO film, directed by Jacques Toumeur, has become a classic supernatural thriller. The lovely European bride (Simone Simon) fears that she is transformed into a black panther whenever her sexual desires are aroused. Her patient husband (Kent Smith) and those who may become potential victims are aware only of something sinister moving just out of sight. Excellently wrought cinematography creates an atmosphere of eerie tension throughout the entire film.

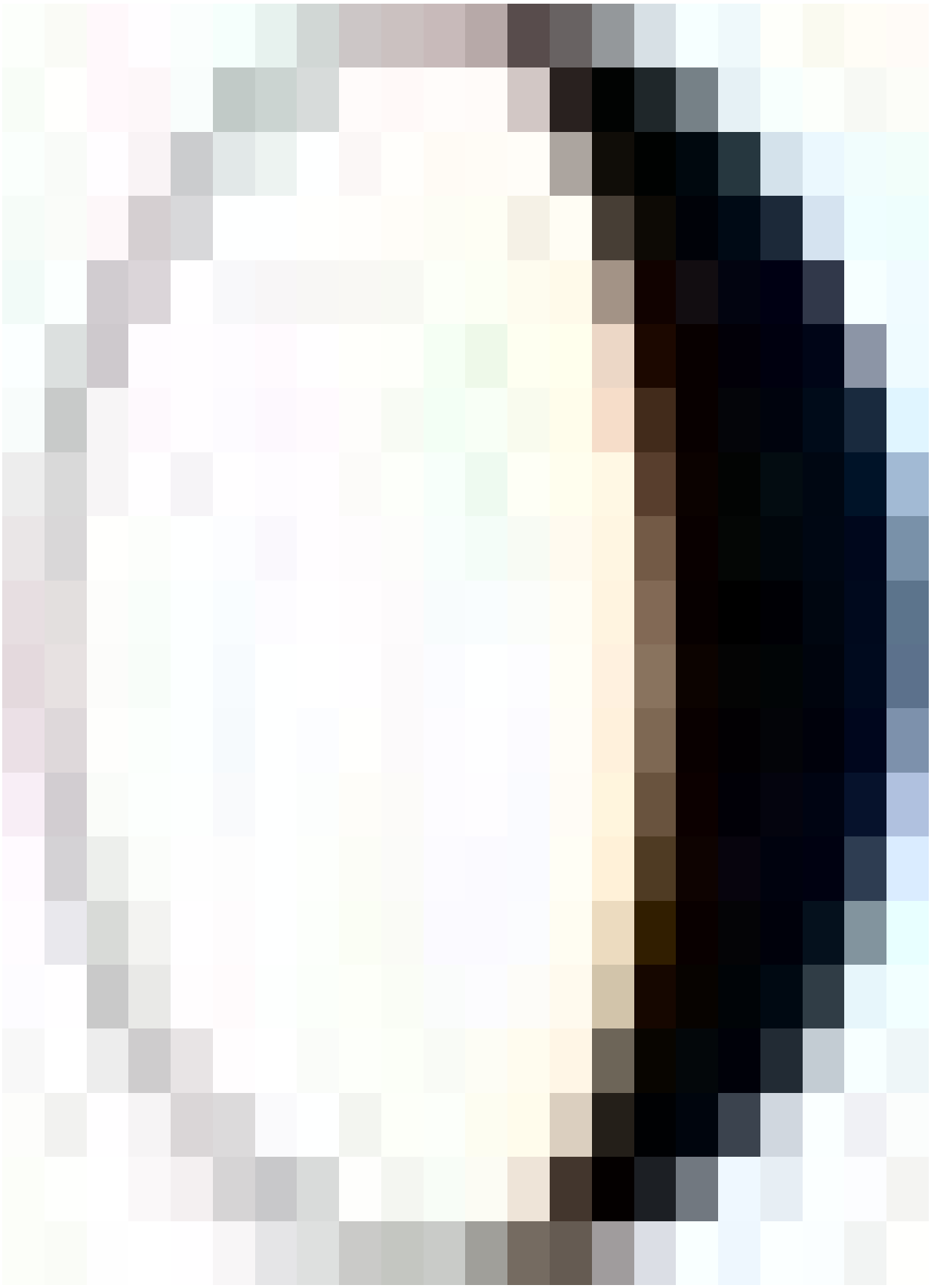
THEY ARE SOMETHING MORE THAN LOVERS
WHO ARE ABOUT TO BECOME SOMETHING LESS THAN HUMAN.
cat people
NASTASSIA KINSKI · MALCOLM McDOWELL · JOHN HEARD · ANNETTE O'TOOLE
A CHARLES FRIES PRODUCTION · A PAUL SCHRADER FILM · "CAT PEOPLE"
Screenplay by ALAN CARSEY Based on the story by DEWITT BODEEN Special Visual Effects by ALBERT WHITLOCK
Music by GIORGIO MORODER Director of Photography JOHN BAILEY Executive Producer JERRY BRUCKHEIMER
Produced by CHARLES FRIES Directed by PAUL SCHRADER

A poster for the 1982 film Cat People, starring Nastassja Kinski.



Cat People (movie, 1982)

While the 1942 classic of the same title is dark, moody, and suggestive, director Paul Schrader's take on a brother and sister who morph into savage panthers whenever they make love to their victims is graphic, gory, and direct. While the transformation sequences by special effects master Tom Burman are brief, there is no question that these beings come from an ancient line of shape-shifting entities. As bloody and graphic as the original is subtle and shadowy, the film is nonetheless an effective presentation of ferocious and real cat people at their most dangerous. The opening sequences with David Bowie singing the theme music sets an eerie, other-worldly tone that is sustained throughout the film.



Ceara, Brazil

There were so many reports of werewolves terrorizing the inhabitants of the rural area of Tauá, Ceará state that fellow Brazilians began calling the region the Werewolf Capitol of South America. Seeing the frightful half-man, half-wolf creatures creeping around in the moonlight was terrifying enough, but the people of Tauá also had to endure the beasts stealing their sheep and even breaking into their homes.

On Monday, July 7, 2008, a new moon night, a woman reported seeing a half-man, half-wolf near her home. On Tuesday, a twelve-year-old boy told police that he saw a werewolf outside his family home. More instances of werewolf attacks were received on Wednesday, when police received two reports of werewolves stealing sheep.

Some witnesses who saw the werewolves testified that the creatures were very ugly and emitted a strong odor that smelled like sulfur. Priests reminded their parishioners to remember their prayers and to keep their crucifixes with them at all times.

People recalled that on January 28 in São Sepe, Rio Grande do Sul, a woman told police that she had been attacked at night by a huge dog that had stood on its hind feet and had walked as if it were a man. The victim underwent medical examination at a hospital where her wounds were confirmed.

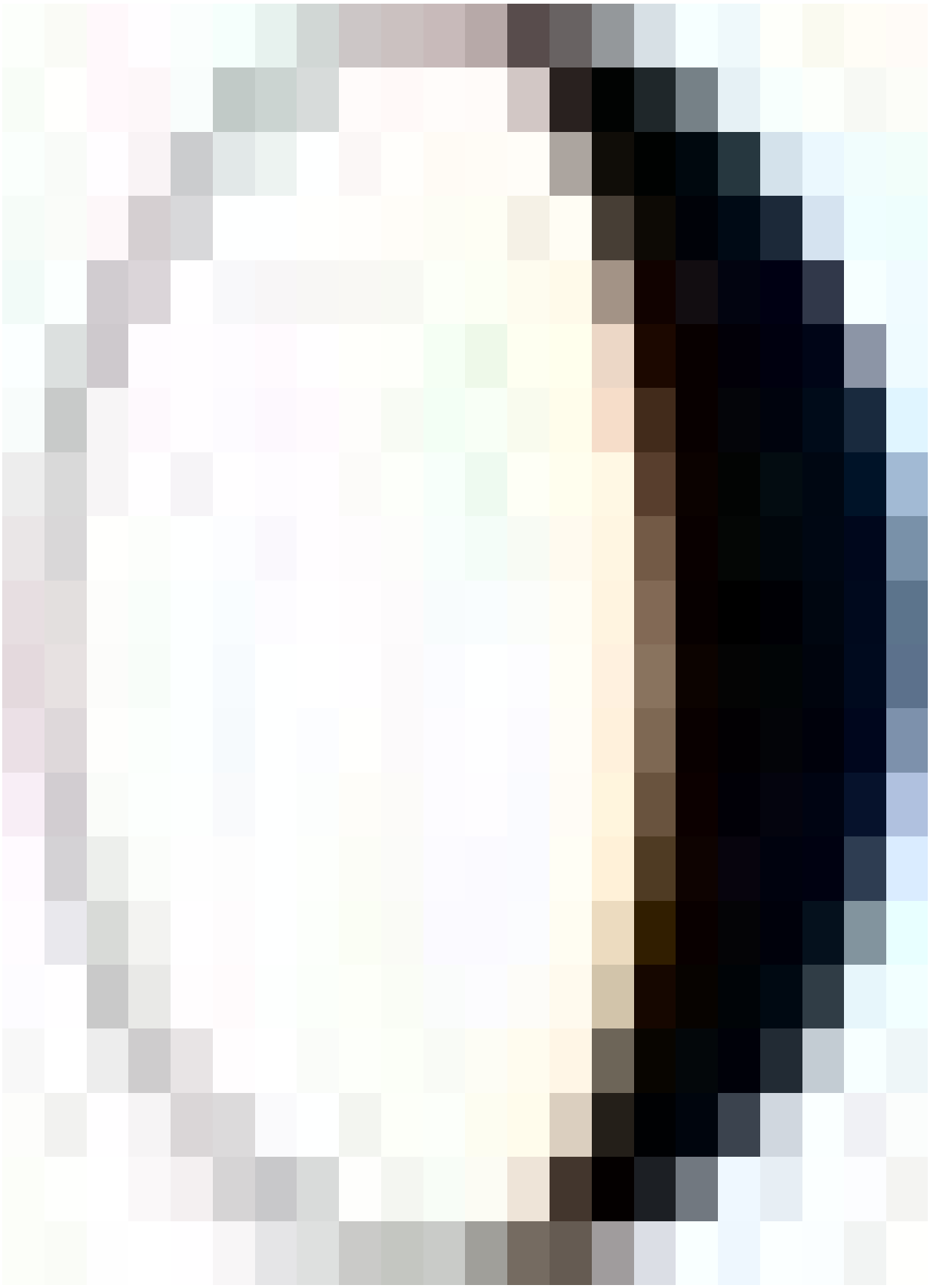
On Friday, February 13, a woman in São Paulo encountered a werewolf that attempted to grab her.

In April, the inhabitants of Santana do Livramento, Rio Grande do Sul, were under siege by a mysterious man in a black cape. This dreadful night marauder had so terrified the citizens of the area that Valerio Silveira, a local priest, had distributed “bloodied” crucifixes, painted red, insisting that the holy object would keep people safe from the Black Caped Man.

Marcos Sandro Lira, the regional deputy police officer, told inquisitive journalists investigating the claims of werewolves molesting the people of the area that “people in werewolf masks” were frightening the locals so it would easier to steal their sheep.

Sources:

“Werewolf Scares Inhabitants in Ceara State.” Forgetomori. http://forgetomori.com/2008/criptozoology/a-brazilian-werewolf/ (Accessed March 21, 2011).



Ceasg

Atype of mermaid that haunts the Scottish highlands, the Ceasg has the upper body and facial features of a beautiful and well-endowed woman—but her lower half is that of a very large salmon.

The Ceasg, like her distant relative, the selkie, may become kindly disposed to a handsome young man who captures her attention—or her heart—and she may also grant him three wishes. In the tradition of the beast-marriage, the Ceasg may assume complete human shape and marry her lover. Her children will be born with a passion for the sea and soon give evidence of preternatural knowledge of navigational skills.

Like most supernatural beings, the Ceasg can also express a threatening nature if she is wronged. If she feels that humans have treated her disrespectfully, she may choose to use her beauty to lure sailors into treacherous waters and their certain deaths.

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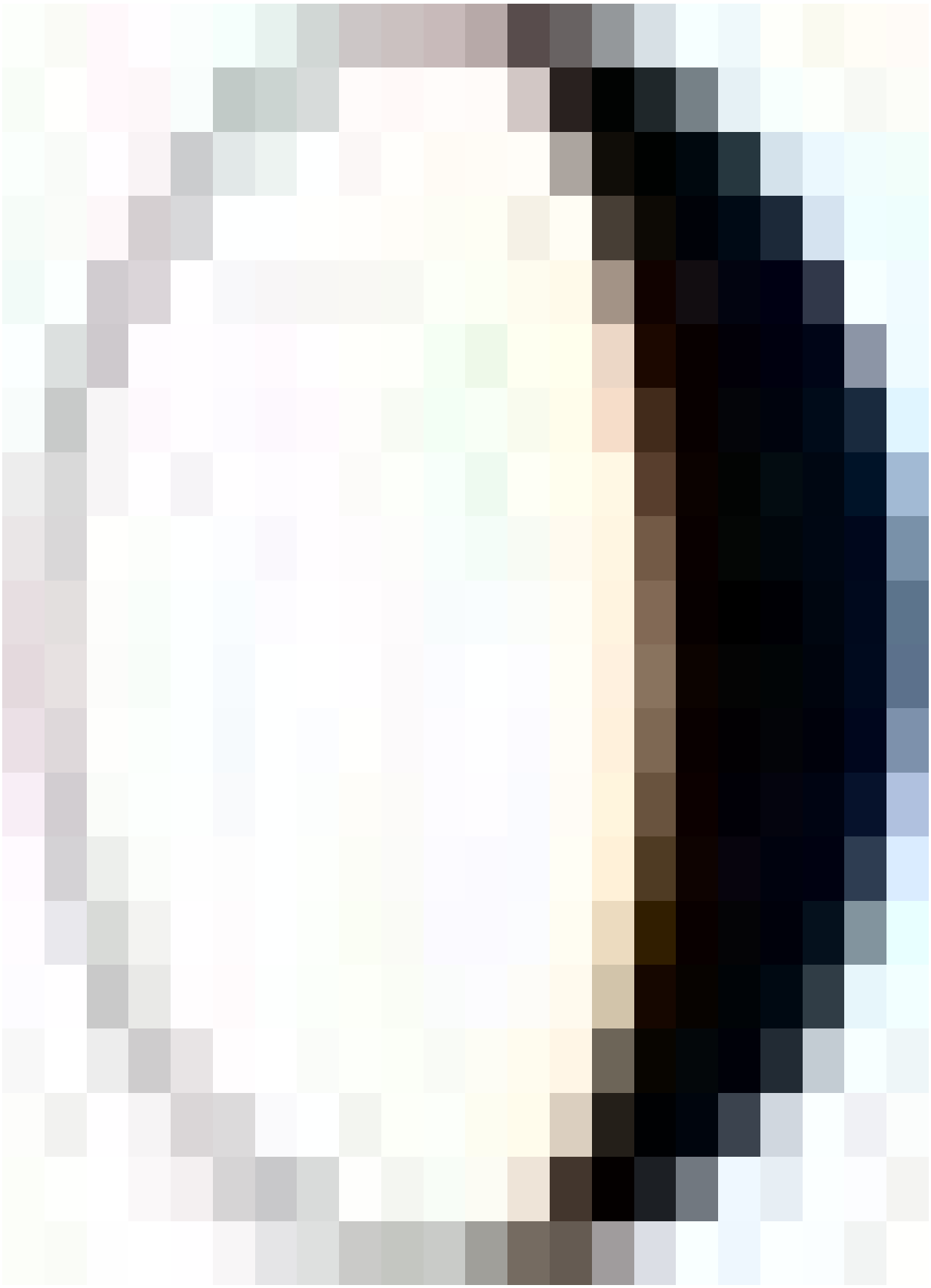


Chaney, Lon, Jr. (1906-1973)

For millions of people around the world, the first image of a werewolf that comes to mind whenever they hear or read the word is that of Lon Chaney Jr. in The Wolf Man (1941). Although some critics have suggested the Jack Pierce makeup made Chaney look more like a wild boar than a wolf, those theatergoers who were children when they first slunk down in their seats during the vivid stop-action photography that made the big, rugged actor appear to change from congenial fellow to fearsome werewolf will never forget the experience.

Born in Oklahoma City on February 10, 1906, Creighton Chaney, the son of the famous silent screen actor Lon Chaney, the "Man of a Thousand Faces," made his screen debut in a western serial in 1932. In 1935, he changed his name to Lon Chaney Jr., perhaps in the hope that his father's prestige as a legendary film star would add some good fortune to a show business career that seemed stalled. Chaney played thugs and assorted villains in such films as Scarlet River (1933), Captain Hurricane (1935), Slave Ship (1937), Mr. Moto's Gamble (1938), and Union Pacific (1939) until he received his career breakthrough as the slow-witted, hulking Lennie in Of Mice and Men (1939).

The next year Chaney played a crippled, scarred prehistoric warrior fighting dinosaurs in One Million B.C., and Universal Pictures bosses, who were always on the lookout for another Boris Karloff or another Lon Chaney Sr., first took notice of the thirty-four-year-old actor as potential monster material. His horror film debut as the electrically supercharged murderer in Man-Made Monster (1941) did not achieve great box office success, but later that same year Chaney became the definitive motion picture werewolf in The Wolf Man, a position that would remain virtually unchallenged until British actor Oliver Reed undertook the process of cinematic transmutation in The Curse of the Werewolf (1961).

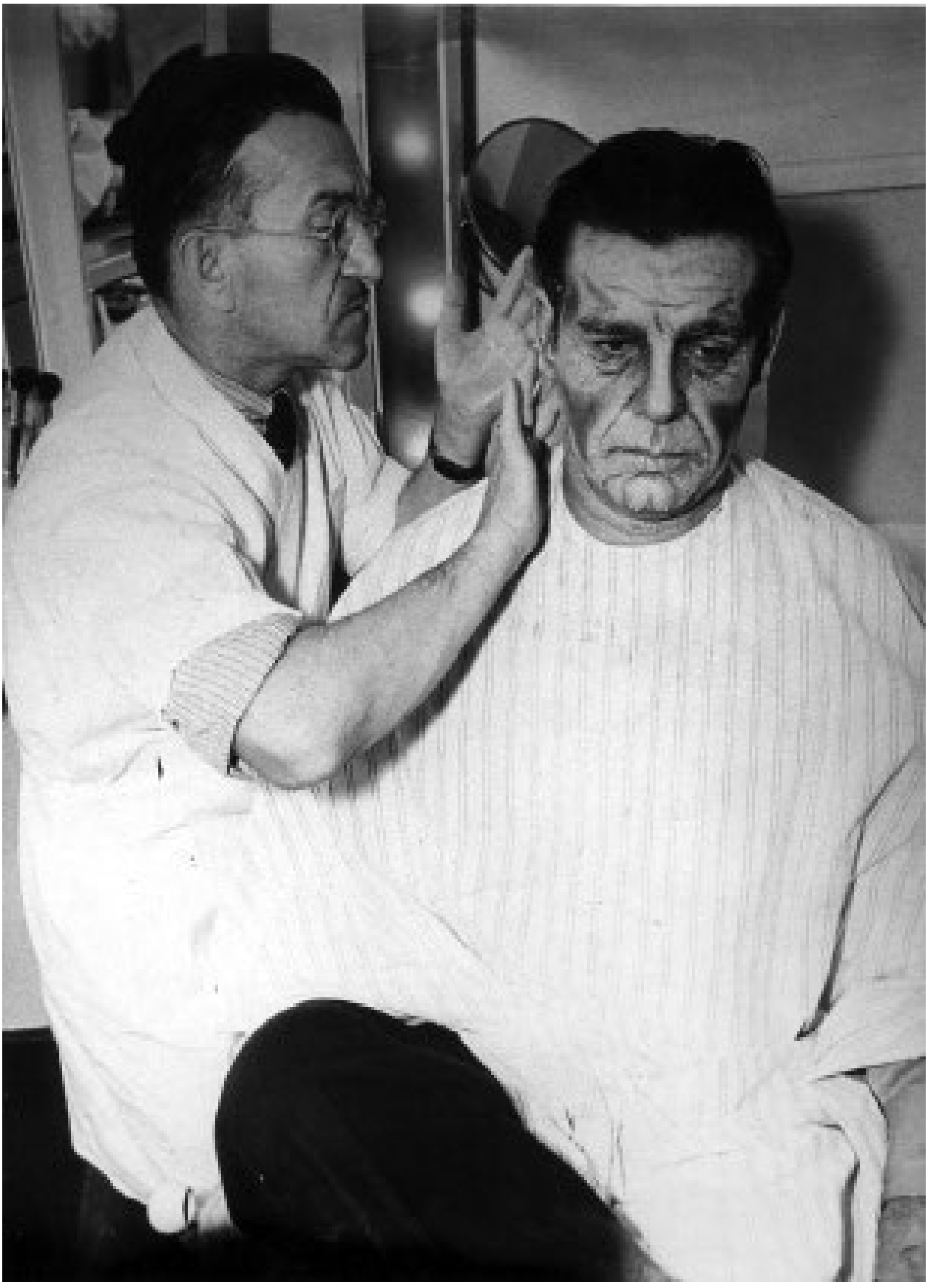
Although Chaney's unbitten Lawrence Talbot was a charming, upbeat, intelligent character, once Talbot had been attacked and bitten by a werewolf, the actor brought about the same kind of audience sympathy for a big man beset by forces beyond his control that he had instilled in his characterization of the mentally challenged Lennie. The screenwriter, Curt Siodmak, had originally written Talbot as an American technician who travels to Wales to install an observatory telescope at Talbot Castle. Studio bosses insisted that the werewolf be a member of the Talbot family, so Siodmak threw in a couple of lines of dialogue that explained Lawrence's American accent as the result of a stateside education and too long away from the family castle. With small matters such as misplaced accents and a Welsh landscape that seemed a peculiar amalgam of several European countries, the werewolf, as portrayed by Chaney, became the favorite movie monster during World War II.

Siodmak had first envisioned the film as a vehicle for Boris Karloff, Universal's most wanted monster man, but it was the screenwriter himself who once observed that he believed Lon Jr. to have endured rather sadistic treatment from his famous father and had emerged from his father's shadow as something of a tortured person. Perhaps Siodmak believed that Lon Jr. would be able to dredge those anguished depths to portray a man twisted and tortured by supernatural forces far beyond any mortal's ability to comprehend or resist.

Chaney went on to play all the famous monster roles that had been created by Karloff and Lugosi. He was Frankenstein's Monster in The Ghost of Frankenstein (1942) and Dracula in Son of Dracula (1943). He also assumed the rotting bandages originally worn by Karloff's Im-Ho-Tep as the Mummy Kharis in The Mummy's Tomb (1942), The Mummy's Ghost, and The Mummy's Curse (both 1944). He was Lawrence Talbot still fighting the curse of the werewolf in Frankenstein Meets the Wolf Man (1943), House of Frankenstein (1944), House of Dracula (1945), and Abbott and Costello Meet Frankenstein (1948). He put on the Wolf Man makeup for the last time in 1960 for an episode of the television series Route 66, "Lizard's Leg and Owlet's Wing."

In addition to donning the cape of Dracula, sprouting the bristled hair of the Wolf Man, enduring the sparking electrodes of the Frankenstein Monster, sporting the rotting bandages of the Mummy, Chaney also acted in numerous other horror films, such as Cobra Woman (1944), Weird Woman (1944), Calling Dr. Death (1943), Frozen Ghost (1945), and Pillow of Death (1946).

Lon Chaney, Jr. appeared in 150 motion pictures during the course of his career and had guest starring roles in dozens of television series, including Rawhide, The Lawman, The Rifleman, Wagon Train, Zane Grey Theater, Have Gun Will Travel, General Electric Theater, and Wanted: Dead or Alive.



Makeup artist Jack Pierce prepares actor Lon Chaney Jr. for another horror film. Chaney followed in his father's footsteps to appear in numerous horror films during the 1930s, '40s, '50s, and '60s.

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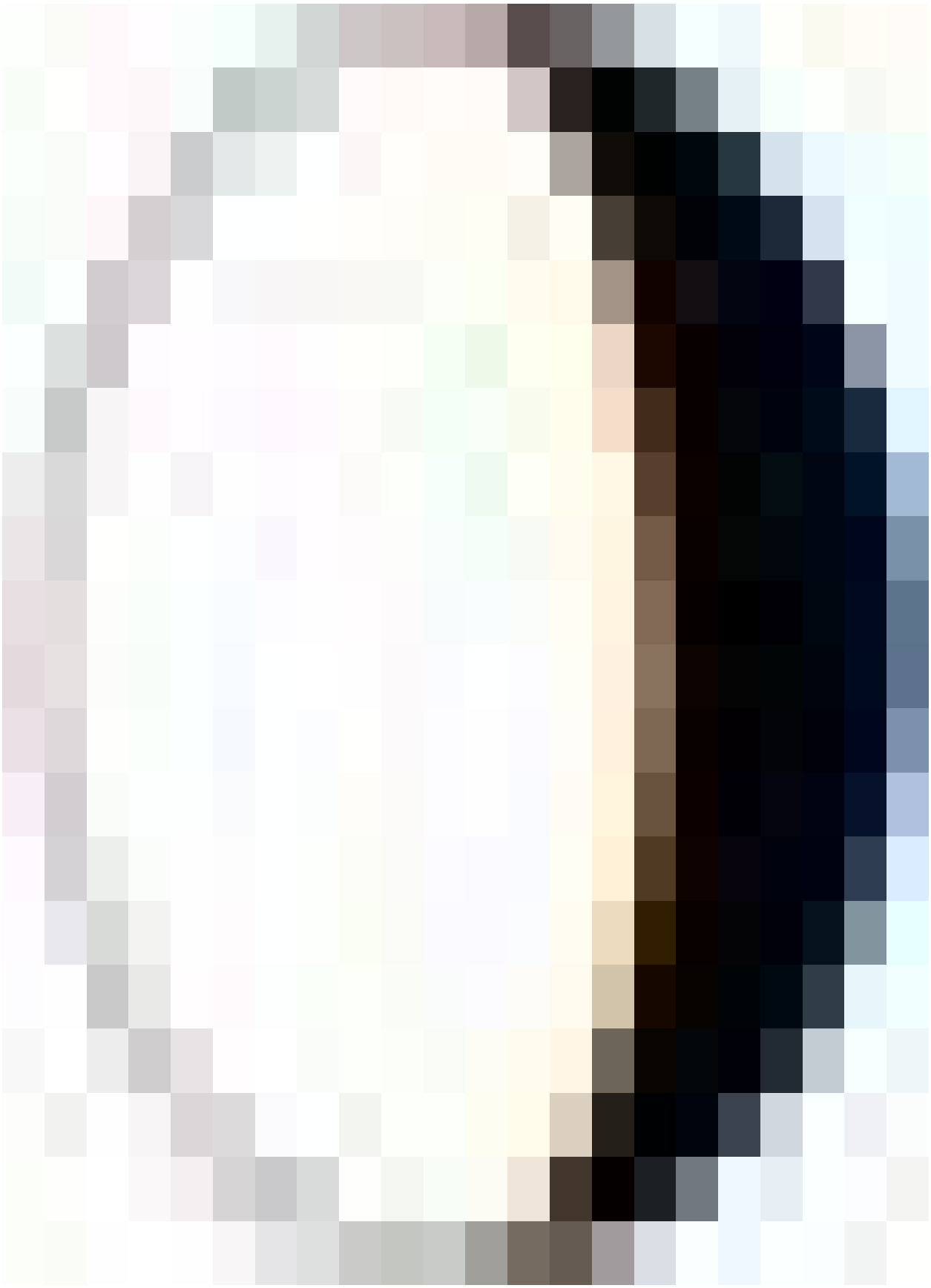

Chicago Rippers

The trademark of the notorious Chicago Rippers was the kidnapping and gang rape of a female victim, followed by stabbing her to death and mutilating her by removing her left breast. The years of 1981 and 1982 were filled with ghastly accounts of at least six victims who fell prey to the depraved slashers.

In September 1982, an eighteen-year-old prostitute miraculously survived the brutal attack of the Chicago Rippers and was left for dead beside the North Western railroad tracks. From her bed in an emergency room, she told police of being picked up by a client in a red van.

A few nights later, a police patrol stopped a van answering the description given by the young woman and the driver, twenty-one-year-old Edward Spreitzer and his nineteen-year-old passenger, Andrew Kokoraleis, were taken in for questioning—and the lives of countless future victims were saved.

Spreitzer told police that the van belonged to his employer, Robin Gecht. A quick check of the files turned up numerous convictions for sexual assault and violence on Gecht’s rap sheet. Later, he was identified by the teenaged prostitute as the man who had first attacked her.

Under steady questioning, Spreitzer and Kokoralies admitted their participation in the gory series of mutilation murders and also implicated Andrew’s younger brother, Thomas Kokoralies. Later, all except Gecht confessed to the disgusting two-year reign of terror and ripper deaths that they had visited upon Chicago. To add to the revulsion of their atrocities, they also admitted that the severed breasts from their victims had been used in ritual cannibalism.

Spreitzer was indicted on six murder charges and sentenced to die by lethal injection. Andrew Kokoraleis was sentenced to death for the murder of Lorraine Borowski, with thirty years imprisonment for her kidnapping, life for the murder of Rose Davis, with sixty and thirty year terms for rape and kidnapping. Thomas Kokoraleis won a reversal from the Court of Appeals on a technicality regarding his conviction for the Borowski murder. Plea-bargaining reduced his sentence after his second trial to seventy years imprisonment. Robin Gecht's insistence that he had not participated in the murders and the lack of evidence to the contrary managed to win him only 120 years in prison for attempted murder and rape.

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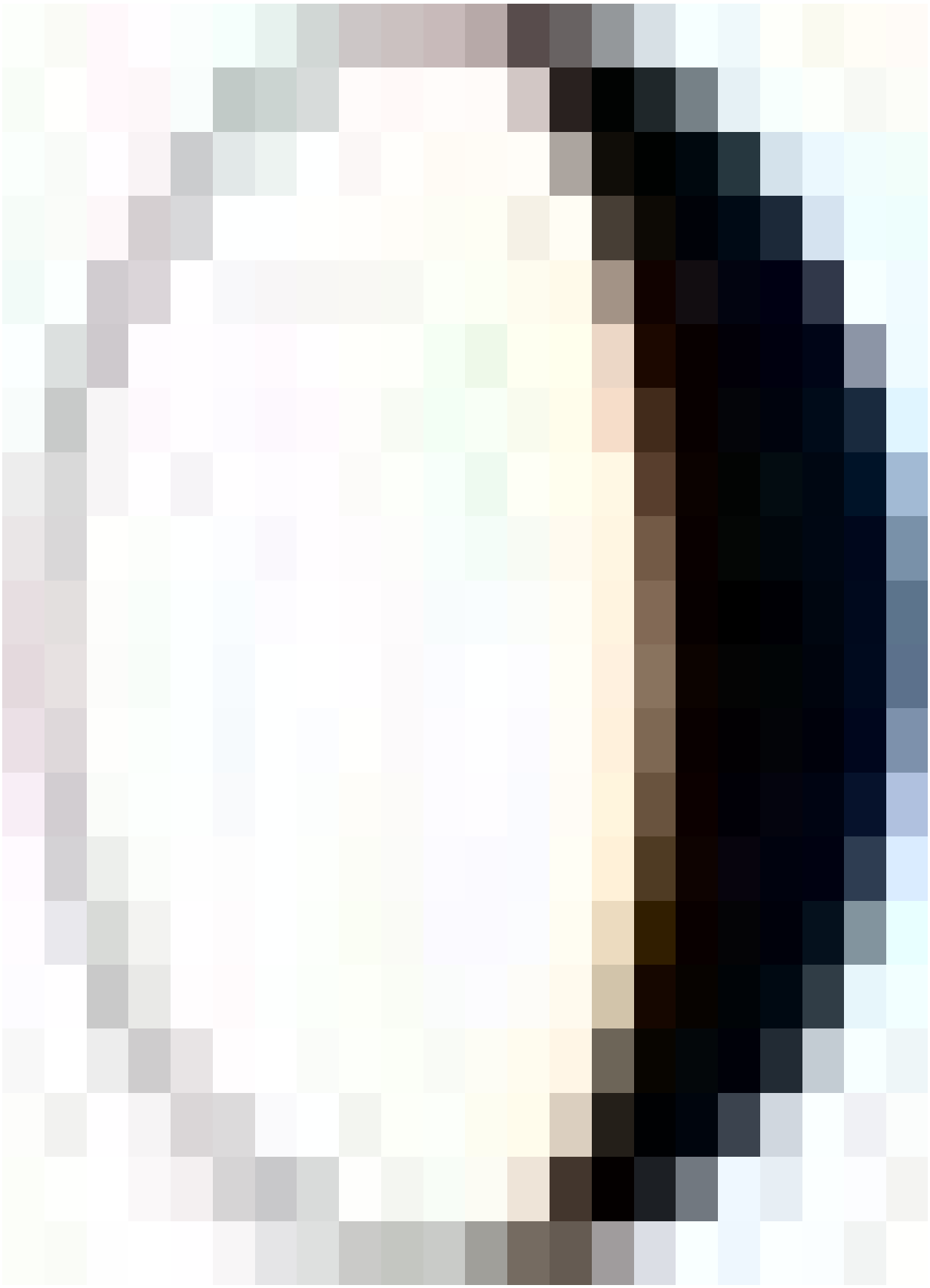


Children Raised by Wolves

Many of us have become familiar with Rudyard Kipling's tale of the boy Mowgli, who was raised by wolves in the jungles of India, through the three cinematic treatments of the story. In 1942, The Jungle Book was made into a captivating live-action feature starring the actor Sabu as Mowgli. In 1967, Disney translated the adventures of the wolf boy into an animated musical version, then, in 1994, filmed the Kipling story once again, this time with live actors and Jason Scott Lee as Mowgli.

In his Man into Wolf, Robert Eisler makes the point that Kipling's Jungle Book achieved worldwide success because of the appeal that it makes to archetypal ideas of the human race. He also states that the "wolf cubs" among the Boy Scouts was suggested by the romanticized wolf-boy Mowgli and characterizes such expression as "a curious and harmless revival of atavistic lycanthropic ideas."

While the vast majority of people may be skeptical about claims that human infants could be reared by wolves, there are some well-documented accounts of wolves and other animals becoming surrogate parents to human children.

In 1920, the Reverend J. A. L. Singh, an Anglican missionary who supervised an orphanage at Midnapore, India, was beseeched by villagers from Godamuri who sought his help in ridding them of ghosts. More intrigued than alarmed by the superstitious villagers, Reverend Singh journeyed to Godamuri and ordered a tiger-shooting platform constructed in the area where the evil spirits had been seen.

After some time, three full-grown wolves emerged from their lair. The adults were followed by two pups and a ghost—a hideous looking being with hands, feet, and torso like a human, but with a large grotesque head that was more like a giant fur ball than a face. Close at its heels came another awful creature, exactly like the first, although smaller in size.

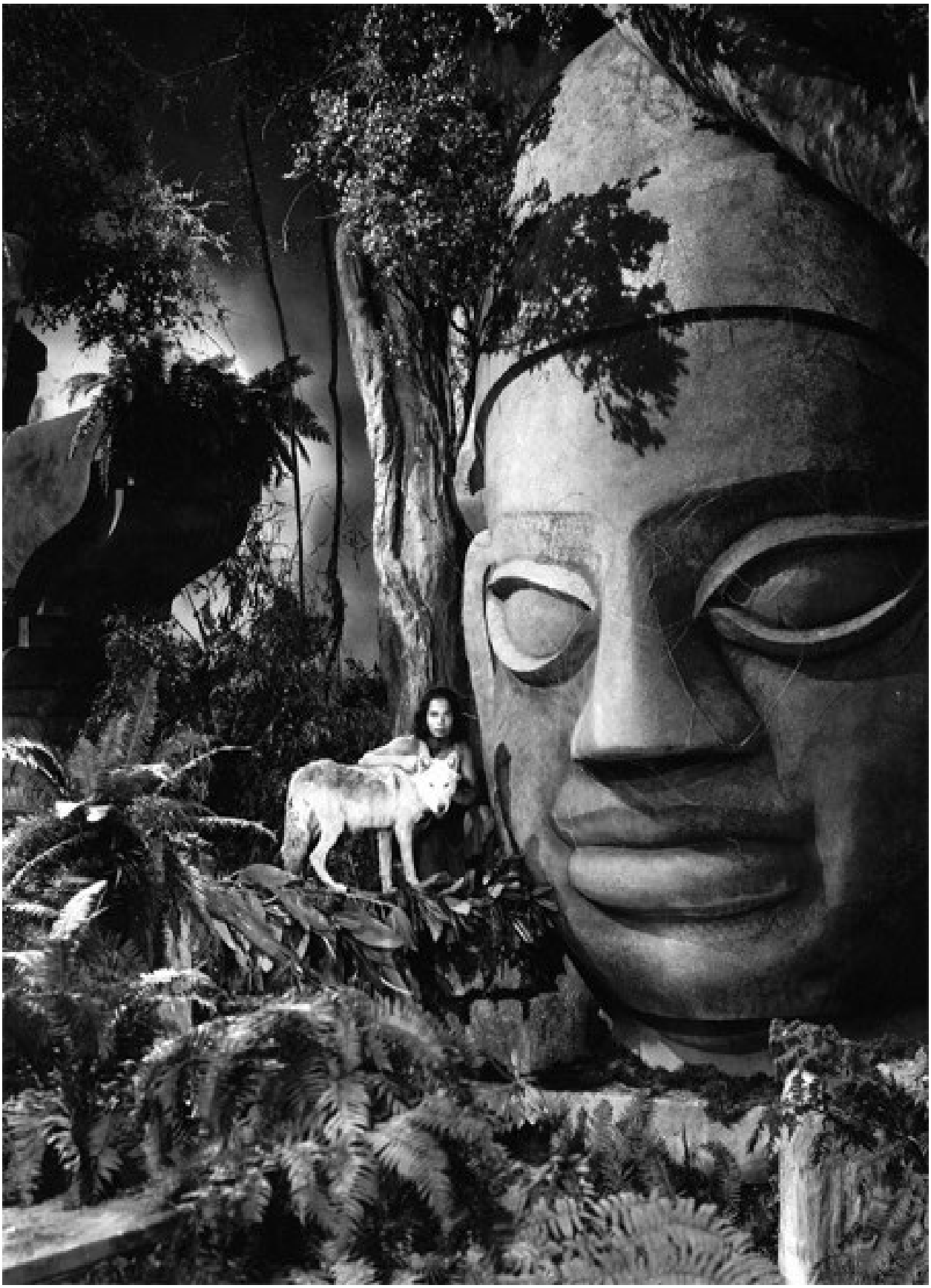
Reverend Singh suddenly found himself all alone on the tiger-shooting platform. And when he returned to the village, he found no amount of persuasion could convince anyone from Godamuri to return to the lair to capture the terrible ghosts.

Six days later, he returned with help recruited from nearby villages and flushed the wolves out of their den. In a corner of the wolf den, they were forced to kill a female that had stayed to defend the two ghosts, who now faced Reverend Singh with bared teeth. To his astonishment, he could at last see the two evil jungle spirits for what they really were: two young girls who had been raised by wolves.

The missionary took the two wolf-girls back with him to orphanage at Midnapore where he first cut the huge, matted mass of hair from their heads, and then undertook the arduous task of rearing them as human children. Reverend Singh estimated their ages to be about nine and two. Neither of them was able to utter a single human sound. They walked about on all fours and could not be forced to stand erect. He christened the older girl Kamala, the younger, Amala.

The wolf-girls ate and drank canine-fashion by lowering their faces into their bowls. If not attended at mealtimes, they would scamper out to the courtyard and eat with the dogs, fighting with them for the choicest bits of raw meat. From their wolf environment, Kamala and Amala had developed a keen sense of smell, so they could detect the bones and stores of meat that their canine comrades had buried. They not only relished the caches of rotting flesh that the dogs had hidden, but they would chase off any vultures they might spot picking at a choice

bit of carrion.



Sabu stars in the 1943 film adaptation of Kipling's The Jungle Book, the classic novel of a boy raised by wolves.

The wolf-girls slept most of the day, then prowled around at night while the rest of the orphanage slept. Whenever the opportunity presented itself, Kamala and Amala escaped for a nocturnal hunt for small game in the surrounding jungle.

It was only after several months that the girls tolerated loincloths. Personal hygiene had been a major problem from the very beginning of their stay at orphanage, for toilet training is not required among jungle creatures who follow the instincts of the pack.

Little Amala died eleven months after her capture, and Kamala gave evidence of her first human emotion when she shed a few tears upon the death of her sister. It was about the same time that Kamala began to respond to Reverend Singh's patient ministrations, relinquishing some of her ferocious, wolflike ways. With daily massage and measured exercise, she was eventually able to stand erect and to walk in a conventional human manner.

Kamala's table etiquette advanced to the point where she could eat at the table with guests who might be visiting the orphanage. By 1927, her vocabulary included thirty words, and she was helping Reverend Singh by watching the younger children, and she had begun to attend church services.

Sadly, as Kamala's adjustment to human society improved, her health began steadily to fail. On September 26, 1929, at the approximate age of seventeen, the last of India's wolf-girls died of uremic poisoning.

In October 1990, welfare workers in Springs, South Africa, discovered a case where the family dog had apparently been given almost full responsibility for the care of Danny, a 23-month-old boy. The child's mother admitted that she had left her son in the kennel to be raised by Skaapie, the dog, because she was an alcoholic and usually too drunk to care for him herself.

Child welfare workers said that Danny scampered about on all fours, barked, and whined. It was obvious to welfare worker Les Lancaster that the boy had spent so much time with Skaapie that he had assumed the behavior patterns of a dog. For her part, Danny's mother said that she provided him with a daily bowl of food, and she was happy that Skaapie had assumed all other maternal duties.

Sadly, when the officials took Danny away from his life in the dog kennel, they also separated him from his devoted, caring surrogate mother. Devastated by the loss of her "puppy," she died two weeks after their separation.

One of the most astonishing cases of surrogate animal parentage was made public in China's Liaoning Province in September 1991 when authorities at the China Medical Institute in Shenyang revealed that sixteen-year-old Wang Xian Feng had been raised from the age of two to six by pigs. The bizarre situation had been discovered by a botanist searching for rare flowers who happened upon a small girl foraging for food among a herd of pigs. The girl was on all fours, squealing, grunting, and shoving her face into the grass just like the members of her family of swine.

According to the Anshan Psychology Research Institute of the China Medical Institute, they had sent researchers to investigate the botanist's claims and the members of their team even witnessed the child suckling a sow. Later, they observed her grunting, pushing pigs out of the way, and shoving her face into a trough to eat. At night, she would curl up next to the pigs to share body heat

against the cold.

The girl was removed from the swine herd and taken to the Institute for study and observation. Although at first, the child could only grunt and squeal, an expert in dealing with children with learning problems eventually taught little Xian Feng to speak and to behave like a human. By the time she was sixteen, she was evaluated as a sweet, simple, lovable girl by all who knew her.

On December 21, 2007, Moscow police were hunting a snarling, biting "werewolf boy" who escaped from a clinic just a day after he had been found living with a wolf pack in a remote forest in the Kaluga region of central Russia. Although the boy appeared to be about ten years old, a medical examination suggested that he may be much older. A police spokesman stated that with his claw-like nails and very strong, sharp teeth, the werewolf boy was clearly dangerous to other people.

The boy had been spotted by villagers as he moved about with a pack of wolves searching for food. According to the newspaper Tvoi Den, the wolf boy was captured when some villagers found him in a lair made of leaves and sticks.

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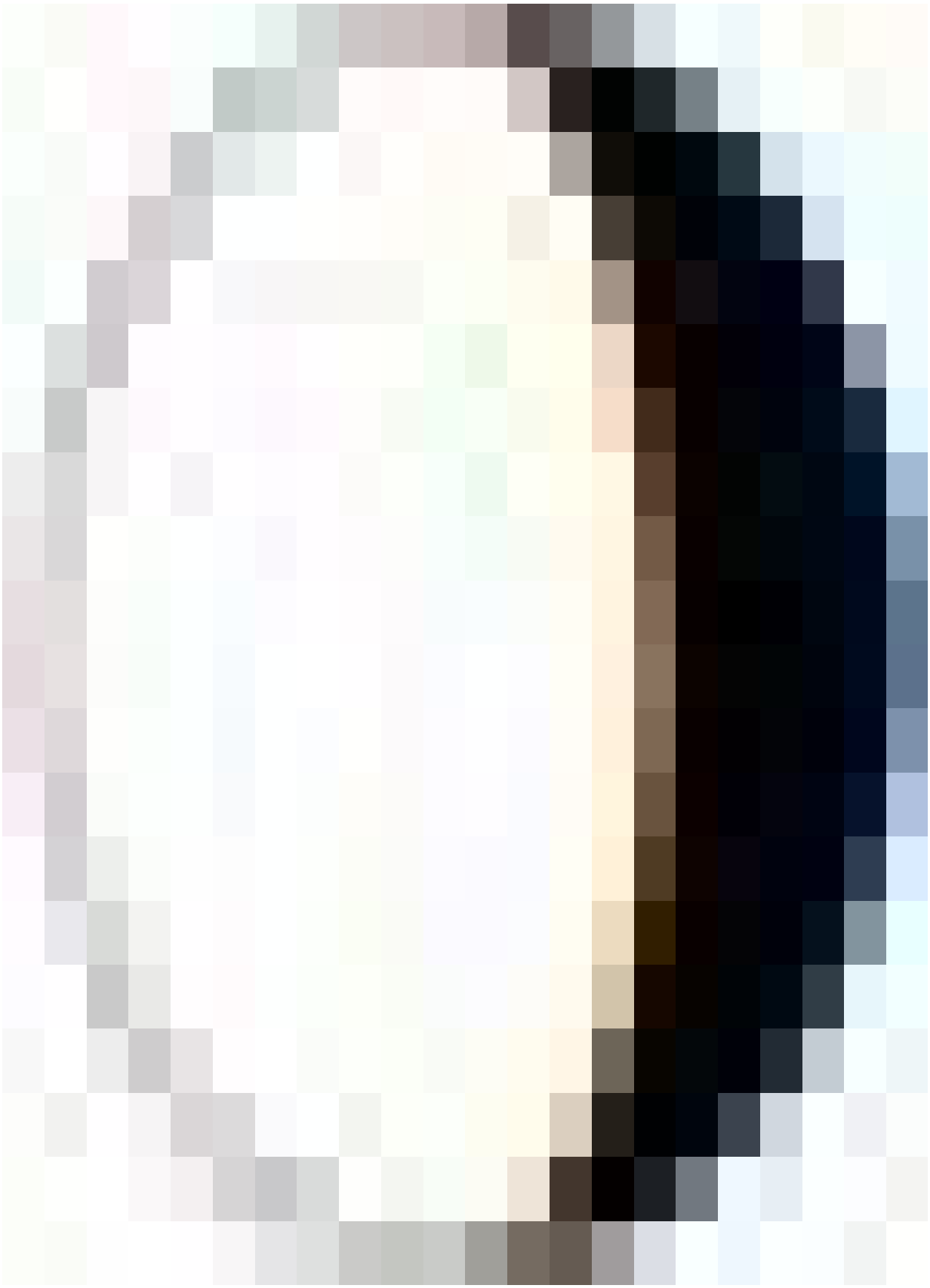


The Chindi

Navajo artist David Little Turtle explained the eerie details of the Chindi, a shape-shifter that acts as a kind of avenging angel to those who show disrespect to any of the Earth Mother's creatures.

"It can assume any shape," he said, "or, perhaps more accurately, it can inhabit any living thing. Almost any traditional Navajo has at least one Chindi story to tell. He or she will tell you about coming home at night and seeing a coyote walking on its hind legs."

According to Navajo tradition, one of the ways of knowing that an animal harbors a Chindi is that it will walk upright, like a human. Another sure way of identifying an animal that harbors a Chindi is that its eyes will appear dead. If your headlights hit the animal's eyes and they do not reflect the light, you will know that a Chindi has possessed the creature.

How the Chindi responds to an innocent person depends upon that individual's attitude toward the Earth Mother and whether or not he or she has a good heart.

If a Chindi should have been set against you for any reason, the only way you can stop the energy is draw a medicine circle around you and sing or say a prayer for protection. "It need not be a Navajo chant," Little Turtle said. "Sing or say aloud any prayer you know. The important thing is your attitude. If the Chindi sees that you have a good heart, the evil energy will boomerang and return to the one who set it upon you."

And what about the worst case scenario? What if a wolf or coyote or fox appears at your door walking on its hind legs and you don't know how to draw a proper medicine circle or sing the right kind of prayer? Can you stop it with a silver bullet?

Little Turtle soberly informed me that there is no kind of bullet that can stop a Chindi. "If you kill the host animal," he explained, "the Chindi will simply enter another animal. And another and another … until it has worked its vengeance upon you."

The tragic account of the Navajo Long Salt family is the most completely documented story of the Chindi's persistence in exacting vengeance. Incredibly, the avenging spirit pursued the members of this one clan for over one hundred years.

The Long Salt's ordeal began in 1825 when a man of the family became ill because of nightmares that constantly troubled his sleep. He confided in his brothers that he was being visited by the angry spirit of a man that he had killed.

His older brother protested that the man had been their family's enemy for years and that he had been slain in a fair fight. According to tribal law, the killing had been justified.

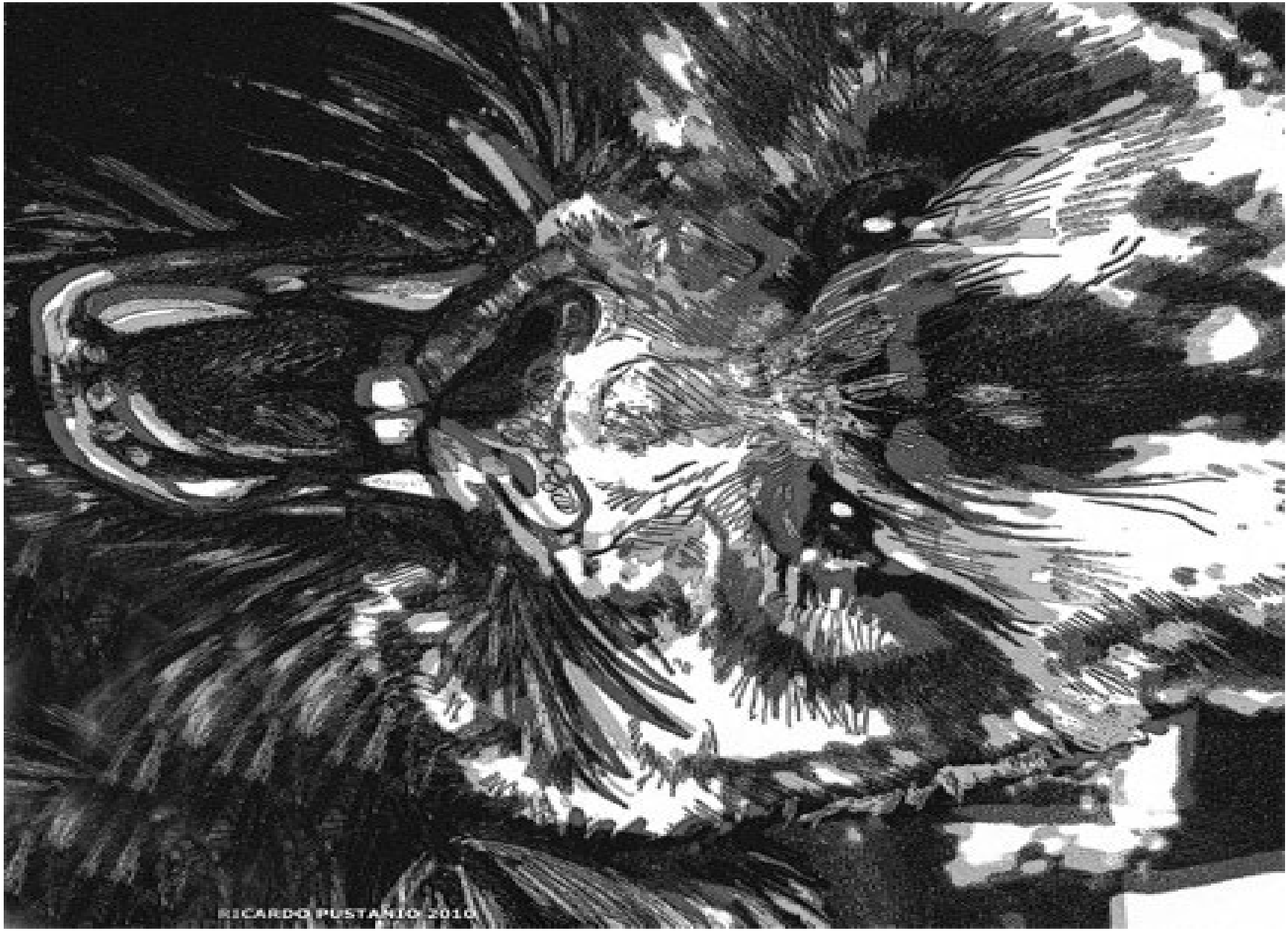
The tormented man explained that the spirit was restless because he had been struck down before he could sing his death song. They must find a medicine priest to rid him of the troubled spirit—or he would surely die.

The Long Salts sought assistance from an old, blind medicine priest from the

Tsegi country who, at their request, held a three day b'jene (sing) over the afflicted brother. After the final day of the ritual, the troubled man sighed his relief and his gratitude that the restless spirit had departed and that he could now sleep peacefully.

For his pay, the blind priest had asked for five butchered sheep from the Long Salt's herd. The requested recompense was surely fair, and the powerful Long Salt clan, who at that time numbered over a hundred members, possessed many sheep. But since the flock was grazing at a considerable distance from the old priest's village, the two Long Salt men assigned the task of slaughtering the sheep decided to substitute five wild antelope in their place. After all, the old man was blind. He wouldn't be able to tell the difference between the animals, and they would preserve five valuable sheep for the family's own use.

The Long Salt elder who awarded the priest the five carcasses was himself unaware that antelope had been substituted for the specified sheep. With the animals' heads cut off and their lower legs removed at the knees, even those at the ceremony rewarding the medicine man were unaware of the deceit that two members of their family had perpetrated.


RICARDO PUSTANIO 2010

The chindi is a vengeful spirit who attacks those who are wicked and who disrespect the Earth Mother (art by Ricardo Pustanio).

A few weeks later, an older member of the Long Salt family who had been healthy and without illness died suddenly. Then a very young and robust Long Salt male fell dead for no perceptible reason. As his pregnant wife and other family members sang their mourning songs, an uneasy feeling began to grow that something was not right.

Every few weeks after the young husband's death, a member of the Long Salt family would become ill, begin to waste away, and then died in suffering. To the wiser members of the family, it was becoming increasingly obvious that a Chindi had been set against them. But why?

When at last the two men confessed substituting the antelope for the sheep, a council of family leaders agreed that selected delegates would meet with the medicine priest and seek to rectify the situation without further delay.

The old priest admitted that he had discovered the deception and had become very angry. He also acknowledged that he had set a Chindi against them with the instructions that the entire Long Salt family should be eliminated one by one.

The representatives of the Long Salts beseeched him to call off the avenging spirit. They tried to make him understand that they, too, had been duped by two deceitful and lazy members of the clan. They did not intend to cheat him. And already many members of their family had been killed by the Chindi.

The elderly medicine priest carefully evaluated their words and deemed them sincere. He told them that he was not an evil man, but he had been forced to uphold his dignity and reputation. He would remove the curse, but he must charge them a price somehow commensurate with the laws of the spirit world that had required him to set the Chindi upon them.

The Long Salt delegates answered that they would not question his judgment. They would pay whatever price he asked in order to call off the Chindi and to save the lives of their family members.

The old priest called his son to his side, complaining that he was now very tired —too weary to determine a proper compensation. He bade the Long Salts return in ten days. At that time, both parties would agree to the terms of payment.

The Long Salts were dismayed, but they knew better than to protest the old man’s decision.

On the morning of the tenth day, the delegation from the Long Salts was prompt in keeping the appointment at the hogan of the blind medicine man. But they were greeted by a family in mourning. The elderly priest had passed to the land of the grandfathers three days earlier.

The desperate Long Salts asked the man’s son if he had called off the Chindi before he died. To their horror, they were unable to determine if the curse had been lifted. The priest’s son could only tell him that he knew that his father had thought much about the problem before he died.

By the time the Long Salt delegation returned home, several members of the

family lay ill and dying.

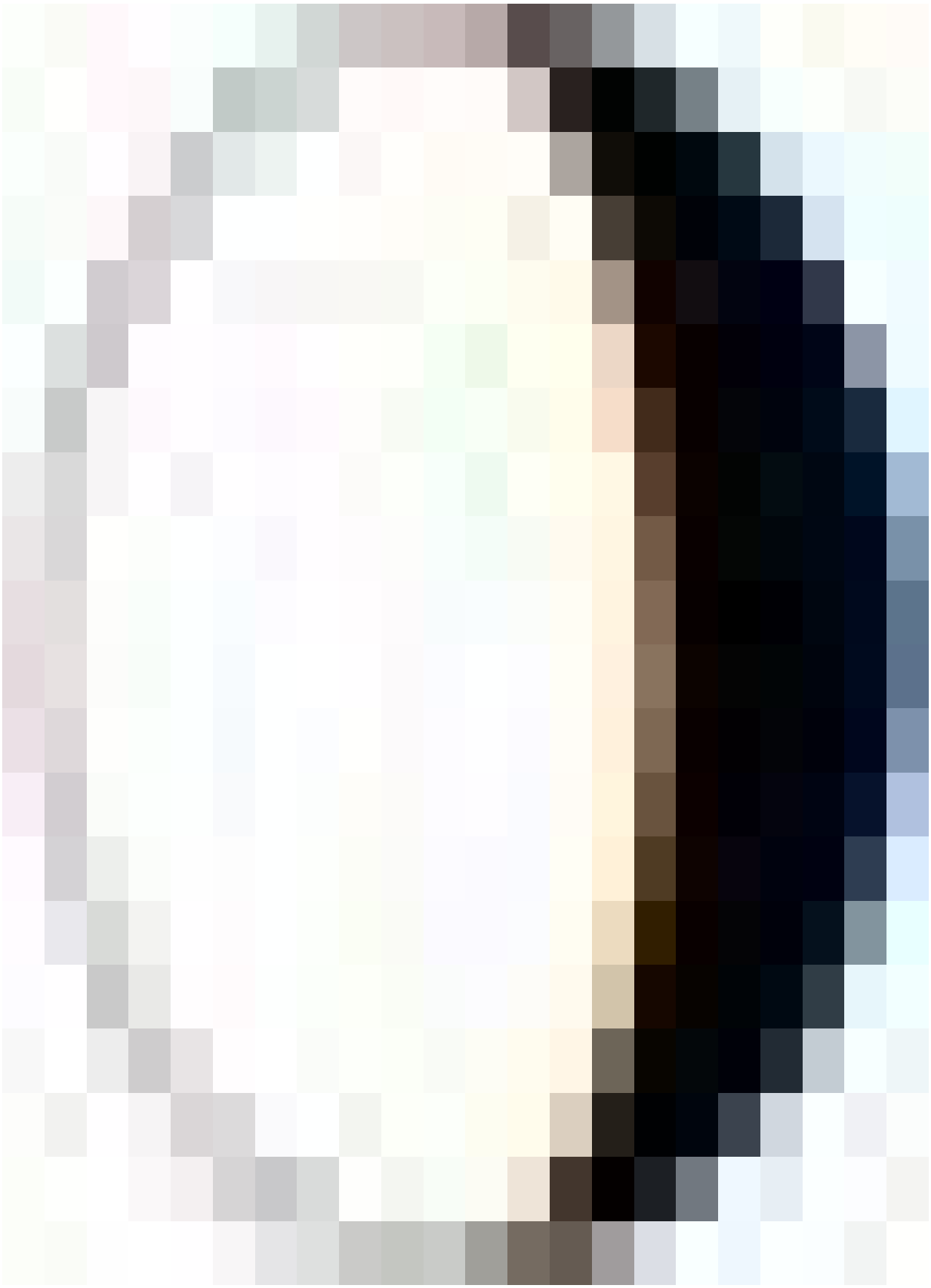
In the August-September 1967 issue of Frontier Times, John R. Winslowe wrote that he met the last surviving member of the Long Salts in 1925, a slender teenaged girl named Alice:

Curiously, anyone marrying into the family met the same fate as a blood Long Salt. Alice's mother died when the girl reached seven and she was attending the Tuba City boarding school at the Indian agency. Alice's father became skin and bones, dying two years later…. The remaining three Long Salts [Alice's two uncles and an aunt] were ill, crippled, and helpless. Friends cared for them, watching them fade into nothing before their eyes.

An aging but determined Navajo named Hosteen Behegade adopted Alice Long Salt and swore that he would protect her from the Chindi's mission to destroy the sole surviving member of once proud and prosperous family. Behegade was incensed that so many people had to die because of the deceit of two lazy men who had tried to deceive an old priest, and he devised a plan to keep moving, to somehow stay one step ahead of the Chindi.

In the winter of 1928, the desperate wanderers found themselves seeking refuge from a blizzard in a hogan three miles from the trading post on Red Mesa. The blizzard developed into the worst snowstorm in years. Surely not even the Chindi could find them amid the deep-piling snow and the fierce howling wind.

The next morning, Alice Long Salt lay dead. The final propitiation had been exacted. At last the Chindi would return to the unknown realm from which it had come, its one-hundred-year mission of revenge completed.



The Chronicon of Denys Tell-Mahre

For centuries now, scholars have puzzled over The Chronicon of Denys of Tell-Mahre, written by a leader of the Syrian Jacobites. From what can be determined, the ancient scribe was born in Mesopotamia (now Iraq) and recorded a remarkable account of the appearance of frightening and terrifying creatures just before the reign of the Greek-Byzantine ruler Leo IV, circa 774:

They fled from no man, and, indeed, killed many people…. They were like wolves, but their faces were small and long … and they had great ears. The skin on their spine resembled that of a pig. These mysterious animals committed great ravages on the people in the Abdin Rock region, near Hoh. In some village they devoured more than one hundred people; and in many others, from twenty to forty or fifty. If a man did pursue them, in no ways did the monsters become frightened or flee. Instead, they turned on the man. If men loosed their weapons on a monster, it leaped on the men and tore them to bits.

These monsters entered houses and yards, and … climbed in the night onto terraces, stole children from their beds and went off without opposition. When they appeared, dogs were afraid to bark.

For these reasons, the country suffered a more terrible experience than it had ever known before…. When one of these monsters attacked a herd of goats, cattle, or a flock of sheep, they took away several at one time…. These monsters finally passed from the land and went into Arzanene [a district in southern Armenia along the borders of Assyria] and ravaged every village there. They also ravaged in the country of Maipherk and along Mt. Cahai and caused great damage.

At this point, several pages are missing from the ancient manuscripts. Many scholars have long maintained that Denys of Tell-Mahre was only writing a fanciful tale. Others debate whether the monsters were packs of aggressive wolves driven by hunger to invade villages or if they were herds of wild pigs who were fiercely unafraid to turn upon those men who sought to hunt them down. There are many such accounts from antiquity that contain descriptions of strange, hairy creatures with glowing eyes that leap on their victims from dark ambush.

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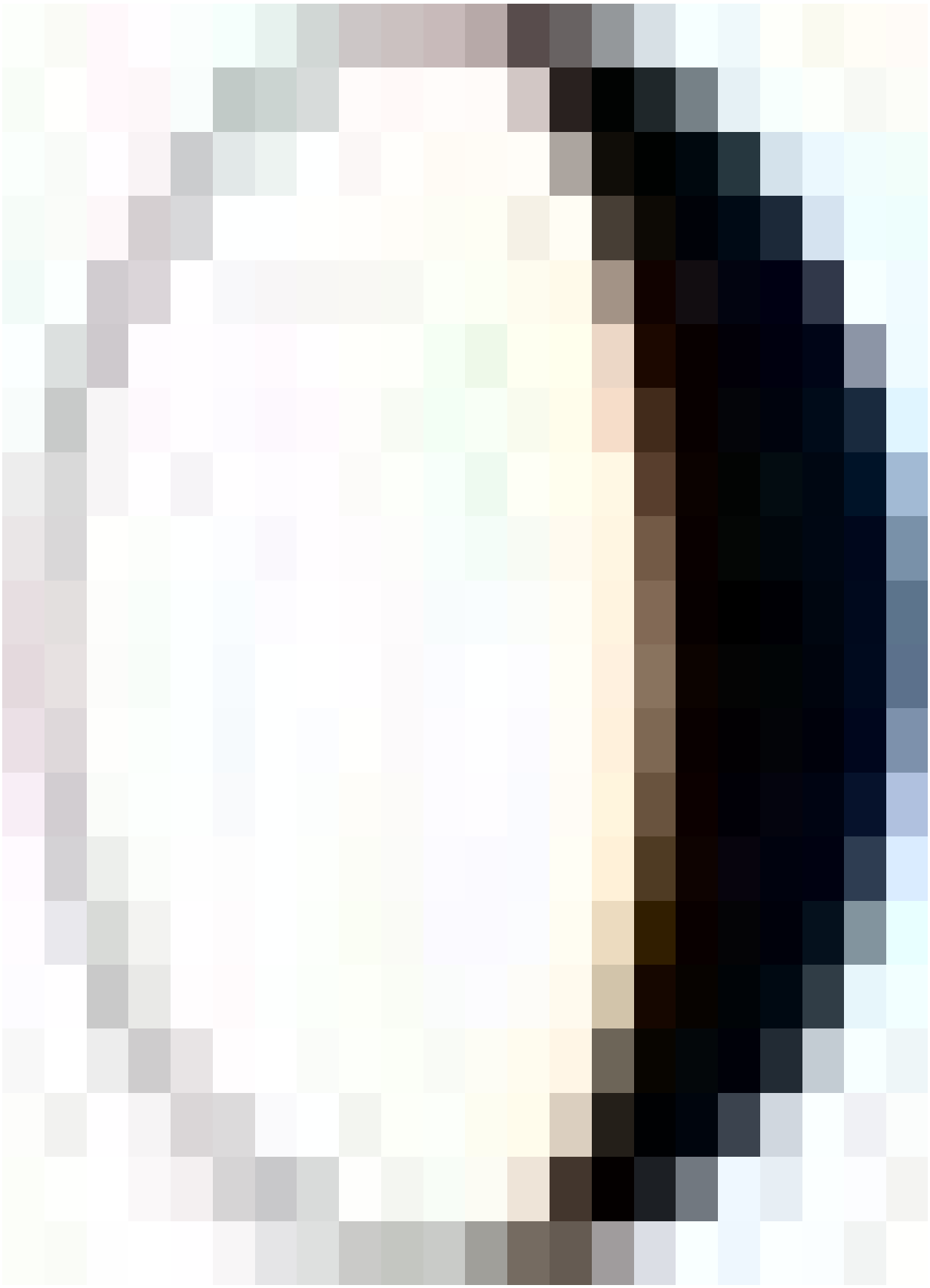


Chupacabras

When it first emerged from the shadows in Puerto Rico in the summer of 1995, the chupacabra (“goat sucker”), with its penchant for seizing goats and sucking their blood, immediately fascinated the public at large and created another deadly nightstalker to fear. From August 1995 into the twenty-first century, the monster has been credited with the deaths of thousands of animals, ranging from goats, rabbits, and birds to horses, cattle, and deer. While some argue that the creature is a new monster, perhaps even created in some scientist’s clandestine laboratory, others point out that such vampiric entities have always existed and have been reported by farmers and villagers in Puerto Rico and Central and South America.

Indeed, rather than regarding the chupacabras as a recent arrival in the theatre of night stalkers, we need only go back to the accounts of shape-shifting amalgamations of monstrous entities summoned by the alchemists in Medieval Spain. It seemed clear to some investigators of the strange and unknown that these beings, slumbering in the psyches of the Hispanic people of Puerto Rico and Central and South America, had found a propitious moment in time and space to resurface. Now these perverse creatures need not follow the selective commands of their alchemical masters to savage their rivals in their smoky laboratories. The creatures were free to attack and feed on whatever victims they might find—human or animal.

Numerous eyewitnesses have described chupacabras as standing erect on powerful goat-like legs with three-clawed feet. The creature is often described as slightly over five feet in height, though some reports list it as over six and a half feet. Its head is oval in shape with an elongated jaw, a small, slit mouth, and fangs that protrude both upward and downward. Some witnesses have claimed to have seen small, pointed ears on its reptilian-like head and red eyes that glow menacingly in the shadows. Although its arms are thin, they are extremely powerful, ending in three-clawed paws.

Chupacabras appears to have the ability to change colors even though the creature is most often reported to have strong, coarse black hair covering its torso. Through some chameleon-like ability, the creature seems to be able to alter its coloration from green to grayish and from light brown to black, depending upon the vegetation that surrounds it. Another peculiarity of the beast is the row of quill-like appendages that runs down its spine and the fleshly membrane that extends between these projections, which can flare or contract and also change color from blue to green or from red to purple.

There have been reports that the chupacabras can fly, but others state that it is the beast's powerful hind legs that merely catapult it over one-story barns or outbuildings. It is those same strong legs that enable the creature to run at extremely fast speeds to escape its pursuers.

Within a short time after the night terrors began in Puerto Rico, reports of chupacabras began appearing in Florida, Texas, Mexico, and in Brazil's southern states of São Paulo and Parana. In Brazil, the ranchers called the monster, O Bicho, "the Beast." The descriptions provided by terrified eyewitnesses were also the same—a reptilian creature with thin arms, long claws, powerful hind legs, and dark gray in color.

On May 11, 1997, the newspaper Folha de Londrina in Parana state, Brazil, published the account of a slaughter that had occurred at a ranch near Campina Grande do Sul when in a single corral of twelve sheep were found dead and another eleven were horribly mutilated.

From April to September 2000, over 800 animals were slaughtered by the bloodsucker in Chile, and some witnesses to the bloody rampages of the creature described it as a large rodent, others as a mutant kangaroo, still others perceived it as winged, ape-like vampire.

A number of authorities even began to theorize that the chupacabras had been manufactured by some secret government agency for some nefarious purpose. Clergymen issued pronouncements stating that the demonic creatures were heralding the end of the world. UFO enthusiasts theorized that the monsters had been brought here by extraterrestrial aliens to test the planet's atmosphere preparatory to a mass invasion of Earth. Anthropologists and folklorists reminded people that tales of such mysterious, vampire-like monsters had been common in Central America for centuries.

A widely circulated story stated that Chilean soldiers had captured a chupacabras male, female, and cub that had been living in a mine north of Calama. Then, according to the account, a team of NASA scientists arrived in a black helicopter and reclaimed the chupacabras family. The creatures, so the story went, had escaped from a secret NASA facility in the Atacama Desert of northern Chile where the U.S. Space Agency was attempting to create some kind of hybrid beings that could survive on Mars.

RICARDO PUSTANIO 2010

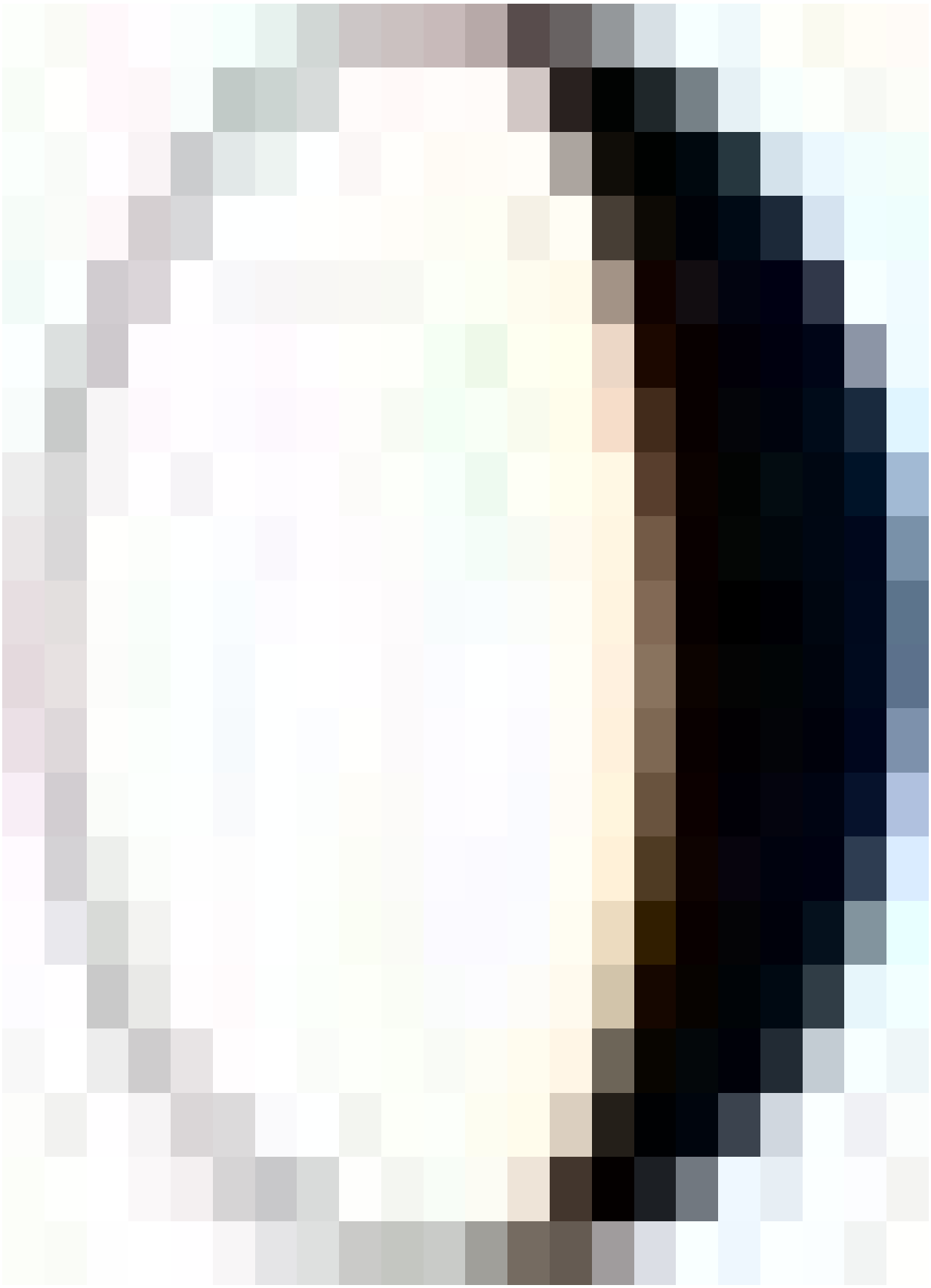
The chupacabra is a doglike, vampiric creature first seen in Puerto Rico in 1995 (art by Ricardo Pustanio).

On August 30, 2000, Jorge Luis Talavera, a farmer in the jurisdiction of Malpaisillo, Nicaragua, had enough of the nocturnal depredations of chupacabras. The beast had sucked the life from twenty-five of his sheep and thirty-five from his neighbor's flock, and he lay in wait with rifle in hand for its return. That night, Talavera accomplished what no other irate farmer or rancher had been able to do. He shot and killed a chupacabras.

Scott Corrales, Institute of Hispanic Ufology, reports that a specialist of veterinary medicine examined the carcass and acknowledged that it was a very uncommon creature with great eye cavities, smooth bat-like skin, big claws, large teeth, and a crest sticking out from the main vertebra. The specialist said that the specimen could have been a hybrid animal made up of several species, created through genetic engineering.

On September 5, 2000, the official analysis of the corpse by a university medical college was that Talavera had shot a dog. A furious Luis Talavera declared that the officials had switched carcasses. "This isn't my goatsucker," he groused as the college returned the skeleton of a dog for his disposal.

As we have entered the twenty-first century, chupacabras reports continue from nearly all the South American countries, Puerto Rico, and the Southwestern United States; and frightened and angry people complain that whatever chupacabras is, it continues to suck the blood from their livestock.



Coyote People

It must be understood that the coyote has a very unique place among the Native American tribes of the Southwest. For many, Brother Coyote participated with the Great Mystery in the very act of creation. For others, humans first assumed the form of coyotes before they evolved to their present physical shape.

It was Brother Coyote who gave the tribes the knowledge of how to make fire, how to grind flour, and how to find the herbs that would bring about healings. But Brother Coyote is also a Trickster. While it is true that he brought fire and food and healing wisdom to the tribes, he also brought death. The shamans soon learned that when you ask such a creature to grant you a wish, you must be very careful that there is not some trick attached to it.

The Navajo generally regard the coyote as the very essence and symbol of Dark Side Witchcraft. If a Navajo were to set out on a journey and a coyote should cross his path, he would go back home and wait for three days before he set out again. And once the missionaries told the Navajo about Satan, then they were certain that he uses the coyote as his steed to travel about working nocturnal evil.

David Little Turtle, the Navajo artist, told of the shepherd near Window Rock, Arizona, who was out hunting one night when he caught a glimpse of a large coyote running behind a clump of mesquite.

As he walked around the bush with his rifle at the ready, a female voice startled him by shouting at him not to shoot or he would kill a member of his own clan. The shepherd was further astonished when the coyote pulled back its skin to reveal a woman he immediately recognized as one of his cousins.

Like Loki in Norse mythology, Brother Coyote is a trickster character in the tales from Native American tribes in the Southwest. Some tribes, such as the Navajo, regard the coyote as representing the essence of evil.

She promised to conduct a powerful sing for him; and in return, he would promise to say nothing of the incident to anyone. The shepherd had long suspected his kinswoman of being a shape-shifter, but to see her in the act of transforming herself into a coyote had made him feel as though his brain were spinning. Once the Witch had obtained his vow of secrecy, she slipped the coyote skin back over her head and ran off with such speed that she became but a blur of motion.

David Little Turtle said that the Navajo believe in many types of were-animals. In referring to the account of the shepherd encountering his kinswoman as a coyote, he explained that the Witch probably kept the skin of the animal hidden somewhere in a cave or in her home. When she wanted to join with other Witches or move about at night with great speed, she would put on the magic skin.

“Other Witches might keep the hide of a bear, a fox, a wolf, or a mountain lion hidden away for such purposes of night travel,” he said. “When they gather together in secret meeting places, the Witches plot against their enemies, initiate new members, and sometimes to eat human flesh or to have sexual intercourse with corpses.”

A Native American psychiatrist in Phoenix explained that the werecreatures in which the Navajos believe are not quite the same as the popular werewolf of European traditions. “Interestingly, though,” he said, “it is the wolfmen or the coyotemen who are most common among the North American tribes as in Europe. The difference is that the creatures of various tribal beliefs are more

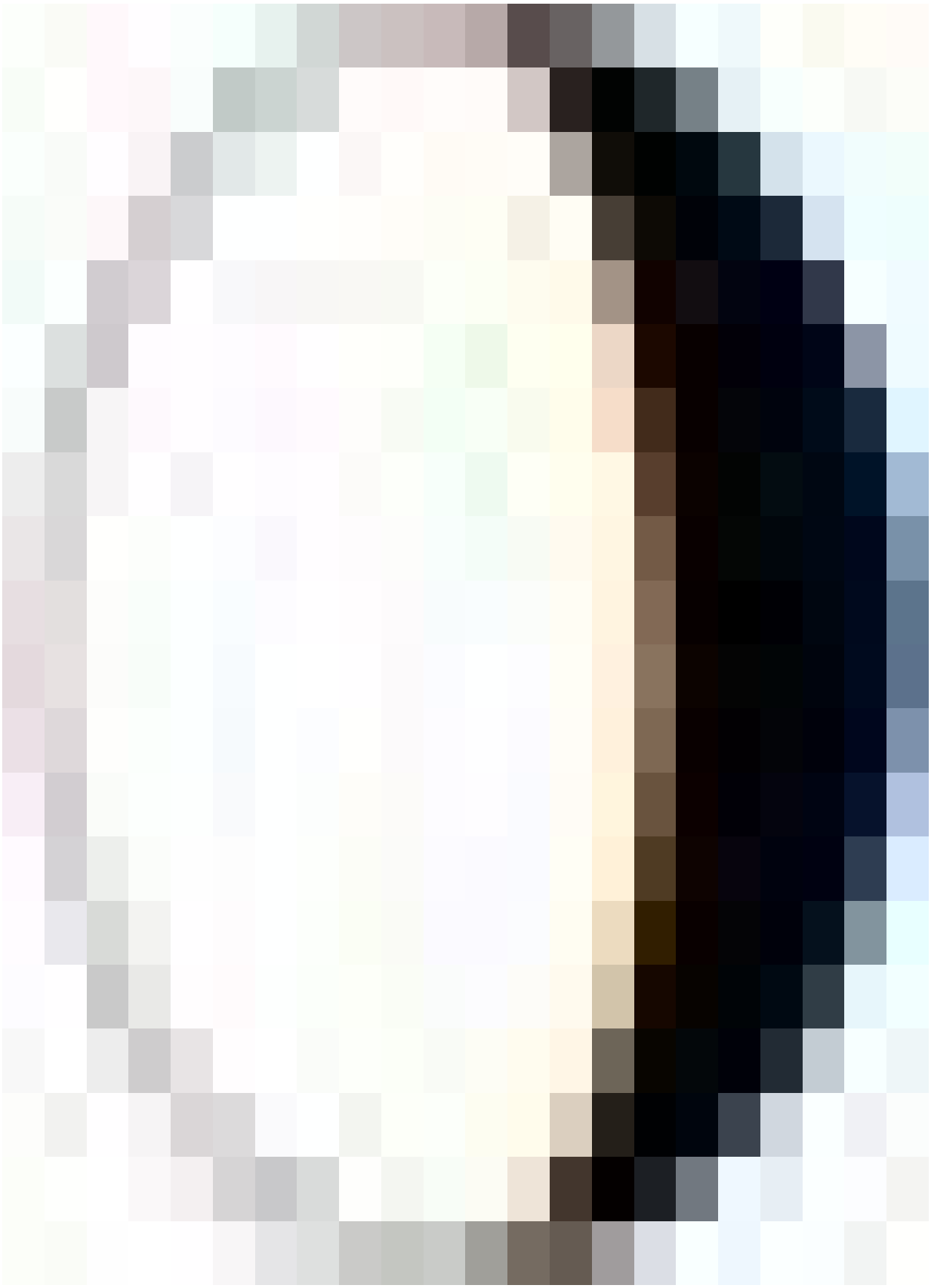
often supernatural entities who are shape-shifters that can assume the form of humans and—at will—can travel many, many miles in the blink of an eye and appear as wolves or as men dressed in wolf's clothing."

An attractive young Navajo woman, a convert to Roman Catholicism, told of her brother's experience while hitchhiking late one night to their grandmother's home:

It was in February and it was pretty cold. It was past midnight, and he just couldn't go any farther. There are these little bus stops on the roads where they pick up schoolchildren, so he was sitting there, debating whether or not to spend the night there or to keep walking the second half of the fifty miles to Grandmother's home.

Then he saw this animal that he thought was a big dog. He wanted some company, so he whistled at it. It came running up to him, then it stood up on its hind legs. My brother was so scared! He said the big dog or big coyote had a man's face—and the face was painted with little white dots and other kinds of signs. Then the thing ran off on four legs, and my brother said it dawned on him what he had seen. He had never really believed in such creatures until then. Now he knew that it was true that some Medicine people really have the power to travel long distances in no time at all in the form of a wolf or a coyote.

My brother did not tell our grandmother about his experience until many months later; because if he had, Grandmother would have become frightened and insisted that we have a sing to chase away any evil spirits.



Crocodile People

Many African tribes believe that crocodiles house the souls of murder victims who have returned to seek revenge. These tormented spirits may assume a limited human form or may shape-shift between reptile and human.

A more common belief is that the crocodiles are themselves the present incarnations of tribal ancestors. Propitiation may be offered to the large reptiles to ensure their benevolent guidance, rather than their disgust or animosity with present generations of their tribe.

To the ancient Egyptians, the fearsome river beast was often identified with Osiris, lord of the fertilizing power of the Nile, god of death and rebirth. The crocodile god, Sebek, was often associated with Ra, the creator Sun God.

Beast marriages with crocodiles are common in the folklore of many African tribes, and as a totem animal, the great reptile represents ancient wisdom in the powerful frame of a proud survivor.

The ancient Hebrews saw the crocodile as leviathan, “the great dragon that lies in the midst of rivers” [Ezekiel 29:3]. In the old Christian tradition, leviathan evolved from crocodile to a great demon dragon, symbolizing Satan at his most repulsive and powerful.

Sources:

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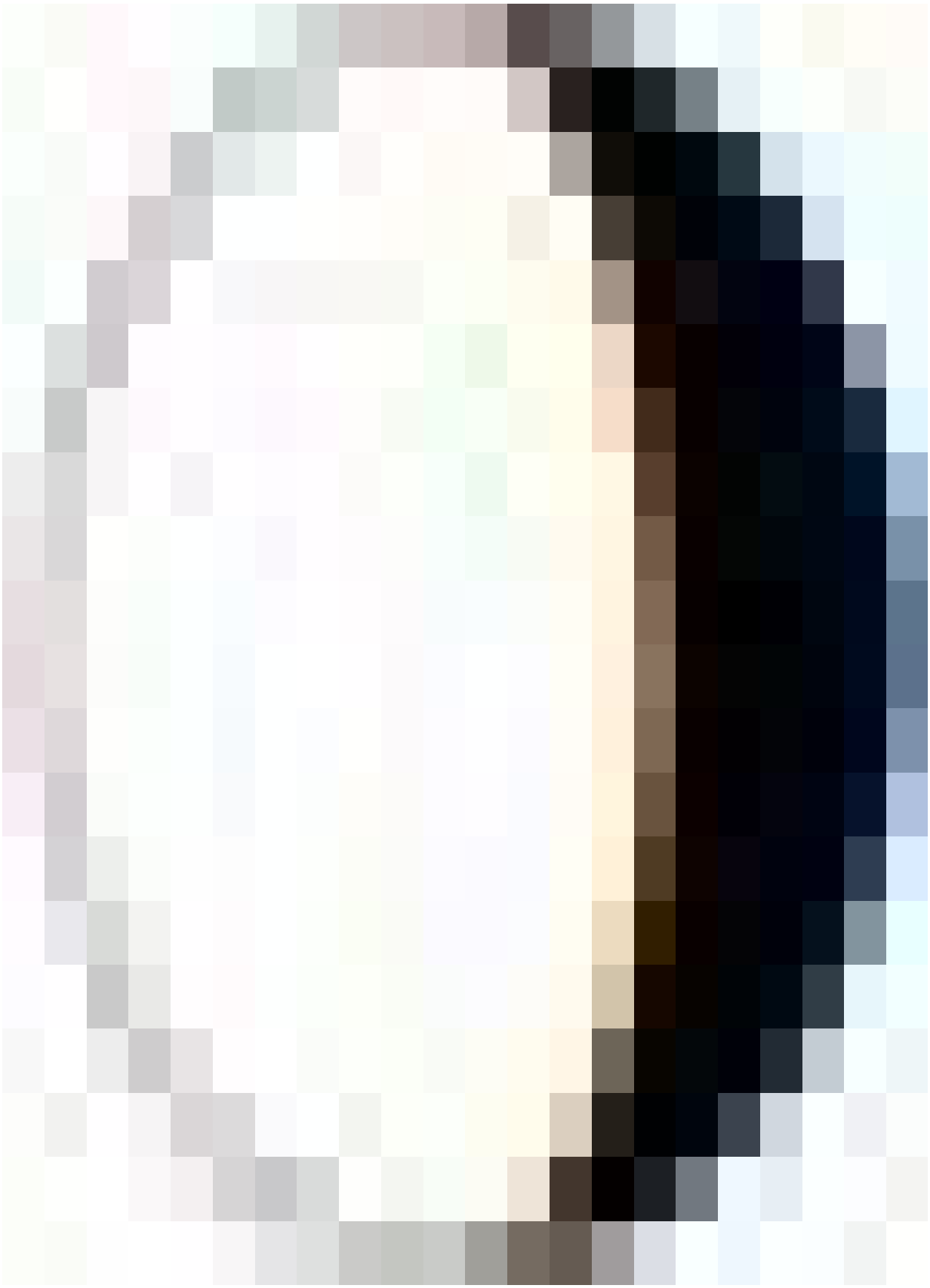
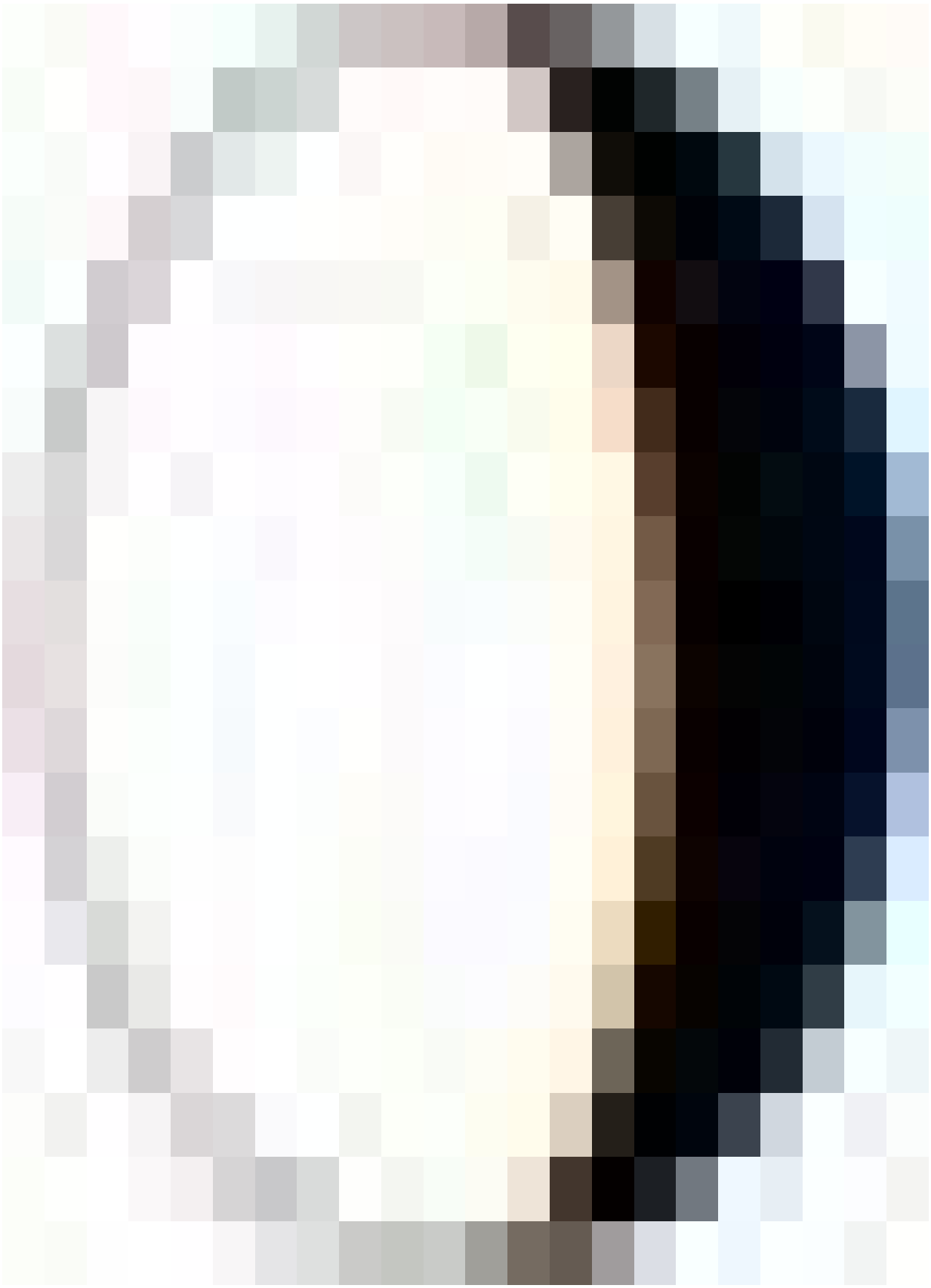


Cry of the Werewolf (movie, 1944)

Celeste La Tour, Queen of the Trioga gypsies (Nina Foch), has inherited the curse of the werewolf from her mother—and woe be to anyone who discovers her secret. This film also stars Stephen Crane, Fritz Leiber, and Barton McLane, and was directed by Henry Levin.



Cummins, Gordon Frederick (1917—1942)

Gordon Frederick Cummins, earned the notorious sobriquet as a twenty-five-year-old Royal Air Force cadet: “the Wartime Jack the Ripper.” He killed at least four women, possibly more. Like his infamous namesake, Cummins picked up women on the streets, murdered them, and mutilated their bodies.

Cummins’s first victim was found in an air-raid shelter during the early hours of February 9, 1942. A chemist’s assistant named Evelyn Hamilton had been strangled with her own scarf. The next night, he struck again, killing a former showgirl, Evelyn Oatley, and horribly mutilating her body with the cutting edge of a can opener.

A few nights later, the mutilated corpse of a lady of the streets was found in the small flat where she serviced her clients. The police barely had time to declare it a crime scene before they were forced to deal with the body of Mrs. Doris Jouannet, the wife of a hotel manager, who had been strangled and slashed in her home. Then, as incredible as it must have seemed to the police, the Wartime Jack the Ripper had struck again within hours of the discovery of the body of Mrs. Jouannet. This time, fortunately for the victim, the Ripper had been frightened away by a passerby who sensed the activity in a doorway in Piccadilly was something more than amorous between the cadet and the lady. Carelessly, Cummins had dropped his Air Force issue gas mask when he fled the scene.

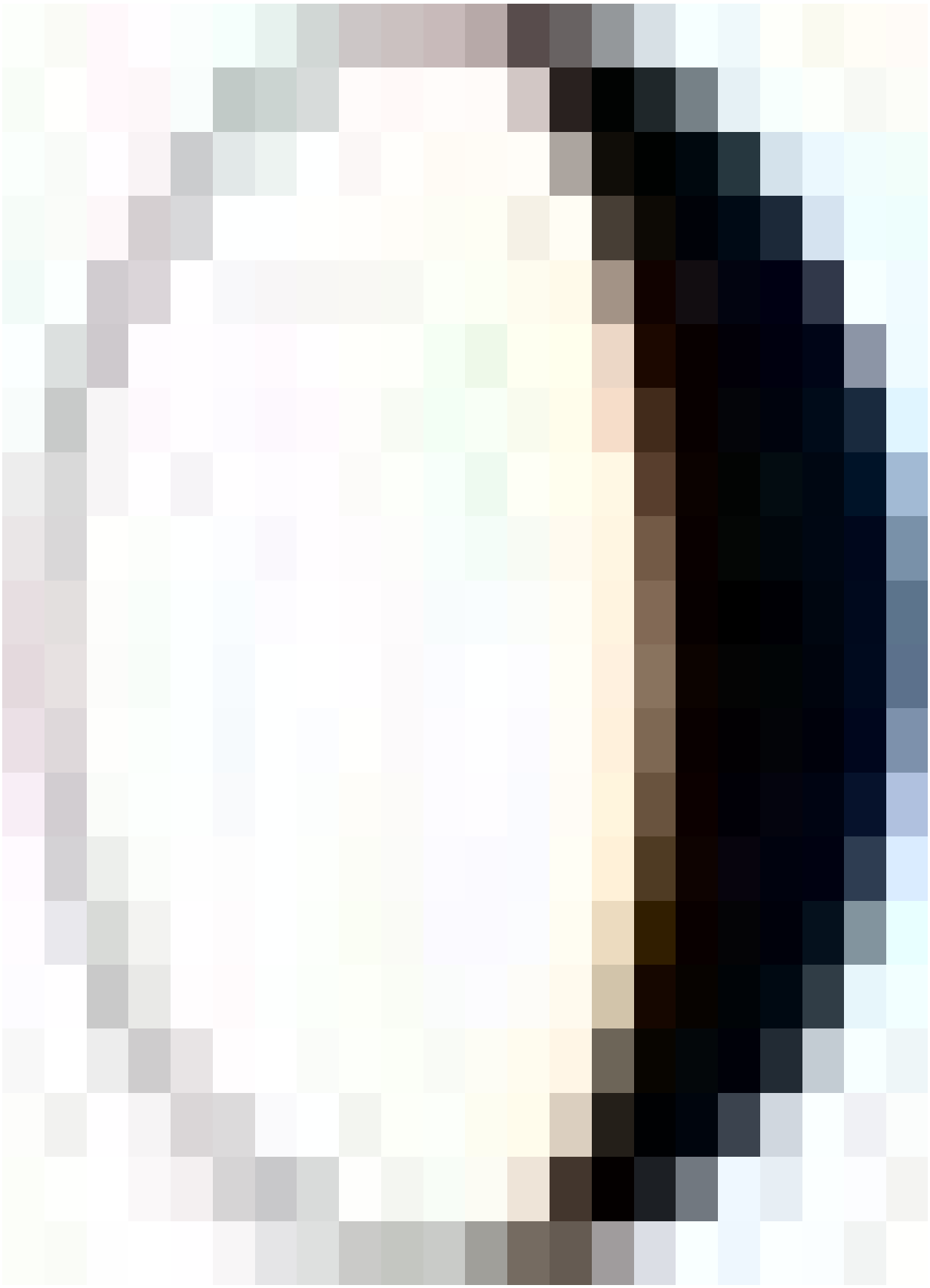
But later that same evening, he was at it again, attempting to strangle a woman in her flat in Paddington. This woman had decided not to be another victim of the Wartime Ripper, and she fought back viciously, throwing every ounce of her determination to survive into her blows of resistance. At the same time, she employed one of the oldest and time-tested of women’s weapons—screaming bloody murder. Within a short time, a good share of the neighborhood was

chasing the Ripper, who this time hastily discarded his RAF uniform belt in his effort to escape vigilante justice.

With two such bits of evidence in hand, police work became routine. The gas mask even bore Cummins' Air Force number, and the fingerprints on the mask and the belt matched those found at the crime scenes. Gordon Frederick Cummins, the Wartime Jack the Ripper, was hanged at Wandsworth Prison on June 25, 1942.

Sources:

Lane, Brian, and Wilfred Gregg. The Encyclopedia of Serial Killers. New York: Berkley Publishing, 1994.



Cursed (movie, 2006)

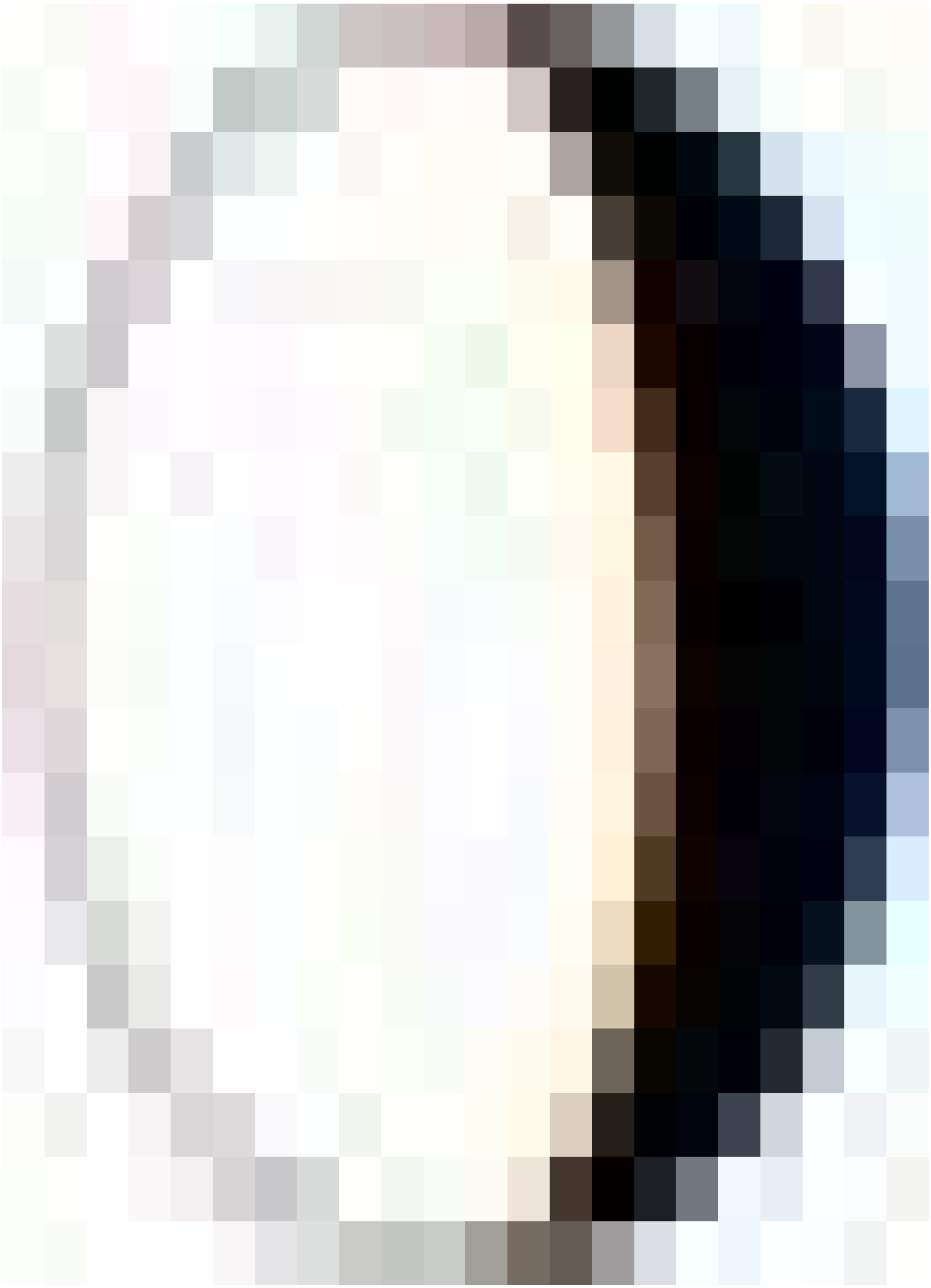
Christina Ricci is Ellie, a young woman who has been taking care of her younger brother Jimmy after their parents' death. After picking him up at a party one night, they are involved in a car crash on Mulholland Drive. As they are helping the other driver from her car, a monstrous creature appears and kills the woman. Ellie and Jimmy are both injured as they try to save the other motorist. Jimmy does some research and becomes convinced that they were attacked by a werewolf, and since they, too, were wounded, they are fated to become lycanthropes.

Christina Ricci and Jesse Eisenberg share a scary moment in 2006's Cursed.

Although the first half of the film moves at a good pace, the second half is rather erratic. Enjoyable enough for an evening's entertainment, the viewer may approach the work with too high expectations for a film that is directed by Wes Craven, creator of the Nightmare on Elm Street franchise, Last House on the Left, The Hills Have Eyes, and other classic gems of horror. The script was written by Kevin Williamson, creator of the Dawson Creek television series (1998-2003) and Scream (1996).

Christina Ricci first enthralled horror fans and lovers of dark humor as Wednesday Addams in The Addams Family (1991). A petite actress, standing just over five feet, Christina stopped growing when she was eleven—and was portraying Wednesday Addams. Christina won Favorite Actress in a Horror Film for Sleepy Hollow (1999) at the 2000 Blockbuster Entertainment Awards. The film co-starred Johnny Depp, who had been a friend of hers since she was nine years old. The love scenes with Depp, she confessed, made her feel a bit awkward.

Joshua Jackson, a star on Williamson's television series Dawson's Creek, plays Jake in Cursed, a boyfriend of Ellie's who receives a bite on the neck. Jackson is currently Peter Bishop on the Fringe series, a cult favorite on the Fox Network. Jesse Eisenberg, the young werewolf researcher in the film, was nominated for an Academy Award as Best Actor in the 2010 blockbuster The Social Network.

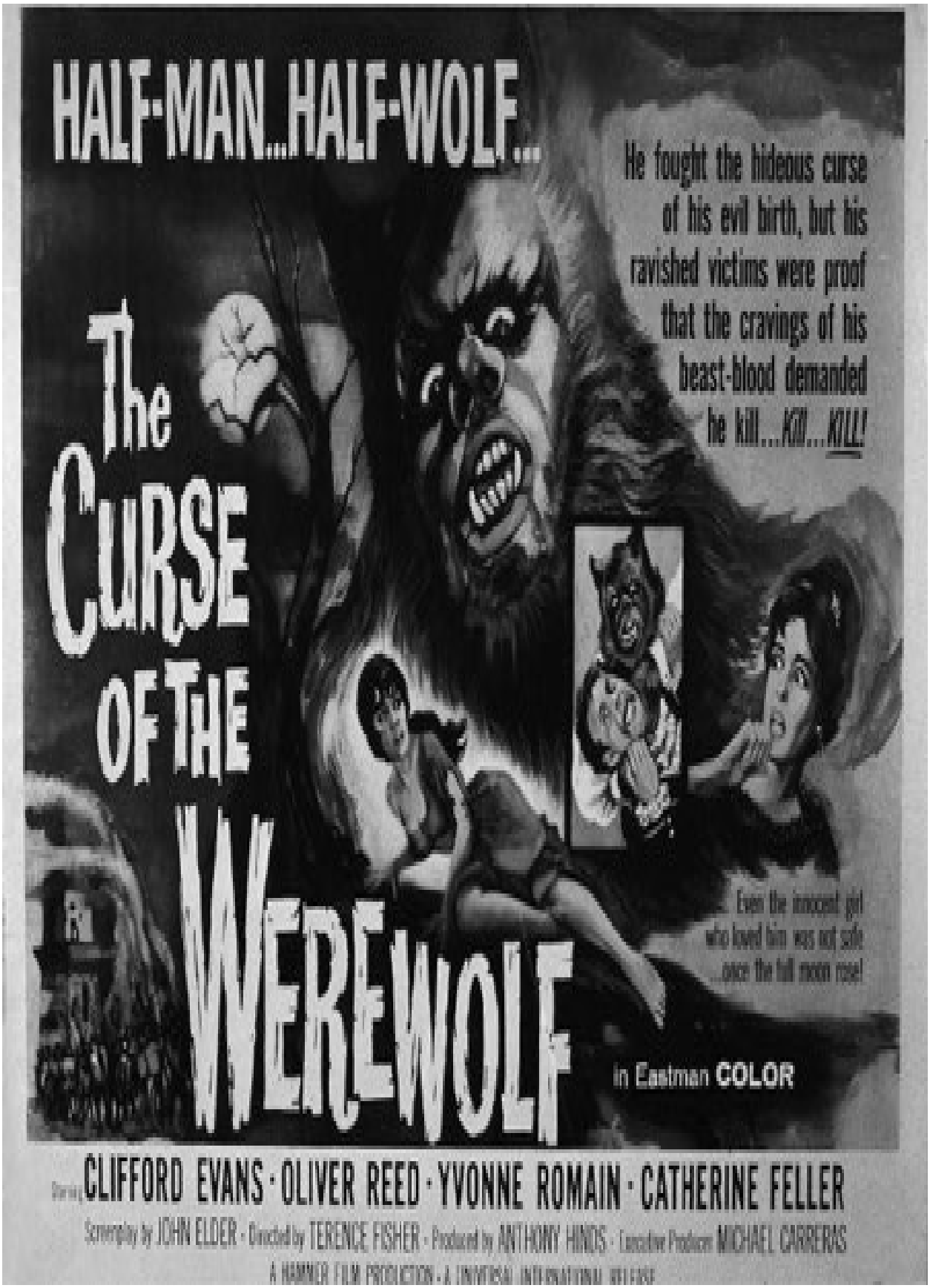


The Curse of the Werewolf (movie, 1961)

There are those devotees of werewolf movies who affirm that this is the very best of the films depicting the evolution of a lupine character. Filmed with the style and high production values that Great Britain's Hammer Films brought to all of its horror pictures, The Curse of the Werewolf is very loosely based on Guy Endore's novel The Werewolf of Paris.

Leon (Oliver Reed), the werewolf of the film, is shown to be of the lineage that is certain to produce a lycanthrope. Set in eighteenth-century Spain, the motion picture begins with our witnessing a beautiful mute servant girl (Yvonne Romain) resisting the unwanted advances of her employer, a cruel marquis (Anthony Dawson), who has himself newly taken a bride. The servant is punished by being thrown into the dungeon cell of a wretched beggar who, after years of imprisonment, has become a disgusting mass of sores and filth. The wild-eyed beggar (Richard Wordsworth) manages to rape the girl and impregnate her before he dies from the exertion of the brutal attack. The servant girl, in turn, manages to escape the dungeon, kill the vicious marquis, and go into hiding with a sympathetic professor (Clifford Evans) and his housekeeper. As fate will have it, she delivers the child on Christmas Eve, which according to the old traditions, predisposes the newborn to become a werewolf. The unfortunate young woman dies in childbirth, but she is spared the future horror of seeing her son fulfill his demonic legacy.

By the time Leon (Justine Walters) is six years of age, it is certain from his predatory attack on flocks of sheep that he is a werewolf. The professor is advised by the village priest that only love can hold the lupine instincts at bay, and through the caring ministrations of his benefactor, Leon (Oliver Reed) matures into manhood unaware of the curse that slumbers within him. When he finds romance with Christine (Catherine Feller), his bestial impulses are even further subdued.


HALF-MAN...HALF-WOLF...
He fought the hideous curse of his evil birth, but his ravished victims were proof that the cravings of his beast-blood demanded he kill...KILL...KILL!
The CURSE OF THE WEREWOLF
...Even the innocent girl who loved him was not safe ...once the full moon rose!
in Eastman COLOR
Starring CLIFFORD EVANS · OLIVER REED · YVONNE ROMAIN · CATHERINE FELLER
Screenplay by JOHN ELDER · Directed by TERENCE FISHER · Produced by ANTHONY HINDS · Executive Producer MICHAEL CARRERAS
A HAMMER FILM PRODUCTION · A UNIVERSAL INTERNATIONAL RELEASE

Movie poster for 1961’s Curse of the Werewolf, starring Oliver Reed.

All goes awry when a fun-loving friend cajoles Leon into accompanying him to a cheap dancehall. The sordidness of the surroundings begins to provoke the demon within and the confused Leon becomes ill because of the conflict within him. Now out of control, he kills one of the women and the friend who had taken him there. He flees into the wilds, a ravaging werewolf.

His loving adopted father seeks to keep Leon chained to prevent his rampages. Christine, learning the truth about her sweetheart, believes that her love can quiet the beast within him. But before this idyllic plan can be put into effect, Leon is arrested for the series of murders that he has committed.

No village jail in eighteenth-century Spain was constructed to withstand the rage of a maddened werewolf when the moon is full. Leon escapes and is finally put to rest by a silver bullet forged from a crucifix and fired by his beloved adoptive father.

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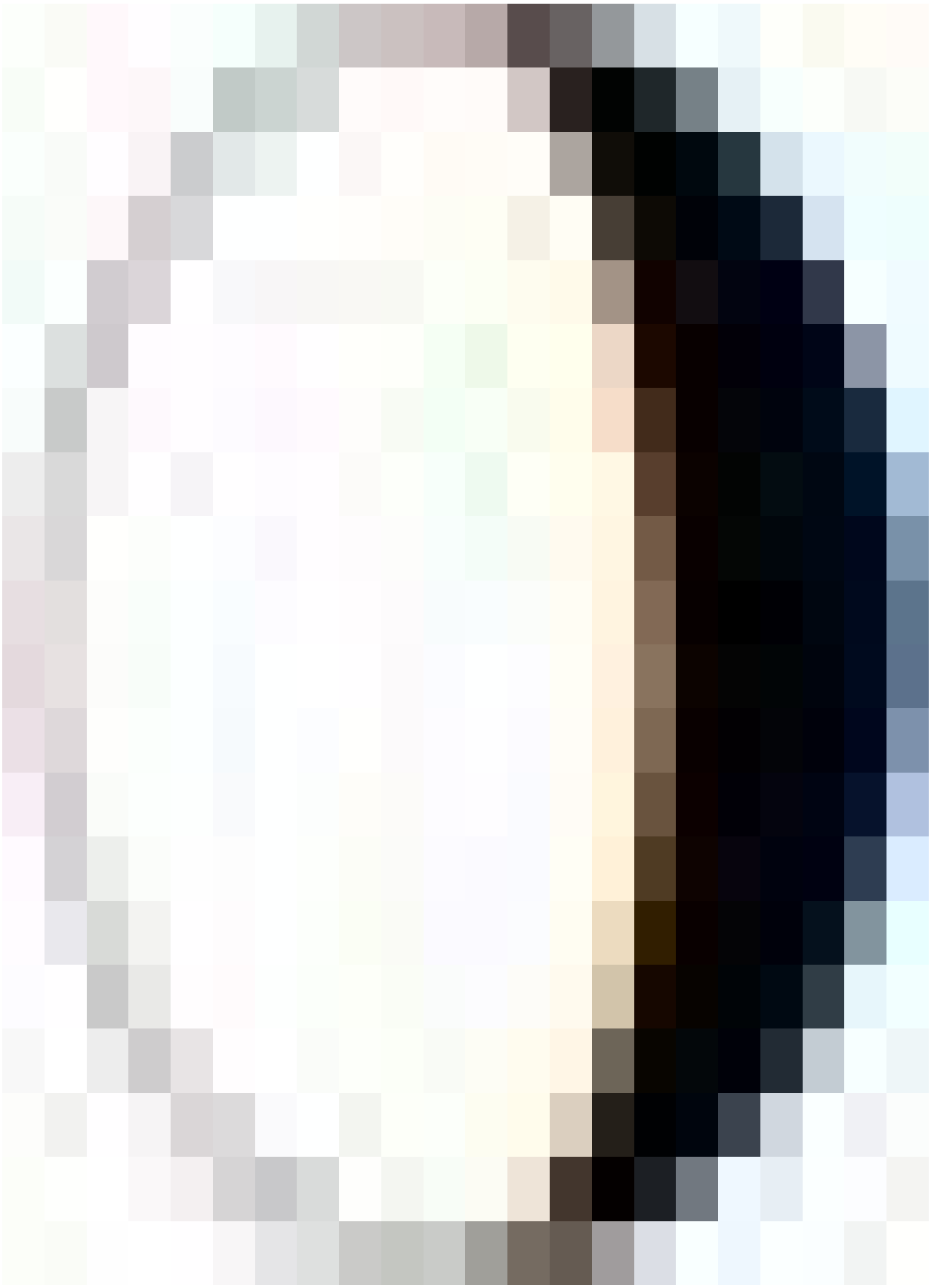

Dante, Joe (1946—)

Joe Dante is one of many directors who came up through the ranks at Roger Corman's New World organization. Under Corman's aegis, Dante directed Piranha (1978) and learned how to make a motion picture on time and on budget. Made for $700,000, and featuring such horror flick veterans as Bradford Dillman, Kevin McCarthy, Barbara Steele, Bruce Gordon, Dick Miller, and others, Piranha became New World's top grosser.

In an interview with Paul Mandell, Dante says that he made The Howling (1981) because he thought it would be fun to make a werewolf picture. Although the project began with a novel written by Gary Brandner, Dante felt the author's original setting was more in a "period" vein, and he wanted to update the werewolf theme to make it more contemporary and more accessible to modern audiences. Dante, together with Terry Winkless and John Sayles, who had written the script for Piranha and has since written and directed such cinematic successes as Return of the Secaucus 7 (1980), Brother from Another Planet (1984), and Lone Star (1996), "mapped out the new story with the newsgirl, the TV studio, and the ending. That all evolved as we went along."

Dante filmed The Howling in twenty-eight days.

We shot one week in Mendocino. It was a beautiful, backwoodsy area. That was only part of the forest in the picture. The rest was Griffith Park. That's as far as our budget allowed…. We planned to shoot most of the effects footage after principal photography was finished.

When asked about the incredible effects achieved by special effects artist Rob

Bottin for the film, Dante stated that some of the story line was written around what they felt they could have the werewolf do.

SONY

Among werewolf fans, Joe Dante is most famous for directing the horror classic The Howling. The film had several sequels, but the original is still considered the best of the series.

We used some of the Rouben Mamoulian Jekyll & Hyde tricks, using colored filters during stage photography and slowly removing them for transition effects…. We may have taken it at a faster or slower speed, and in some cases, even shot things backwards. But it's all happening before your eyes. There are no lap dissolves or opticals for Rob's werewolf transitions. We used every trick in the book to get away with what we did.

Since achieving success with The Howling and jumpstarting the werewolf film as a genre, Joe Dante has directed such films as Gremlins (1984), Innerspace (1987), Small Soldiers (1998), and The Hole (2009). As an actor he has appeared in small roles in a variety of films, including Cannonball (1976), Sleepwalkers (1992), and Beverly Hills Cop III (1994).

Sources:

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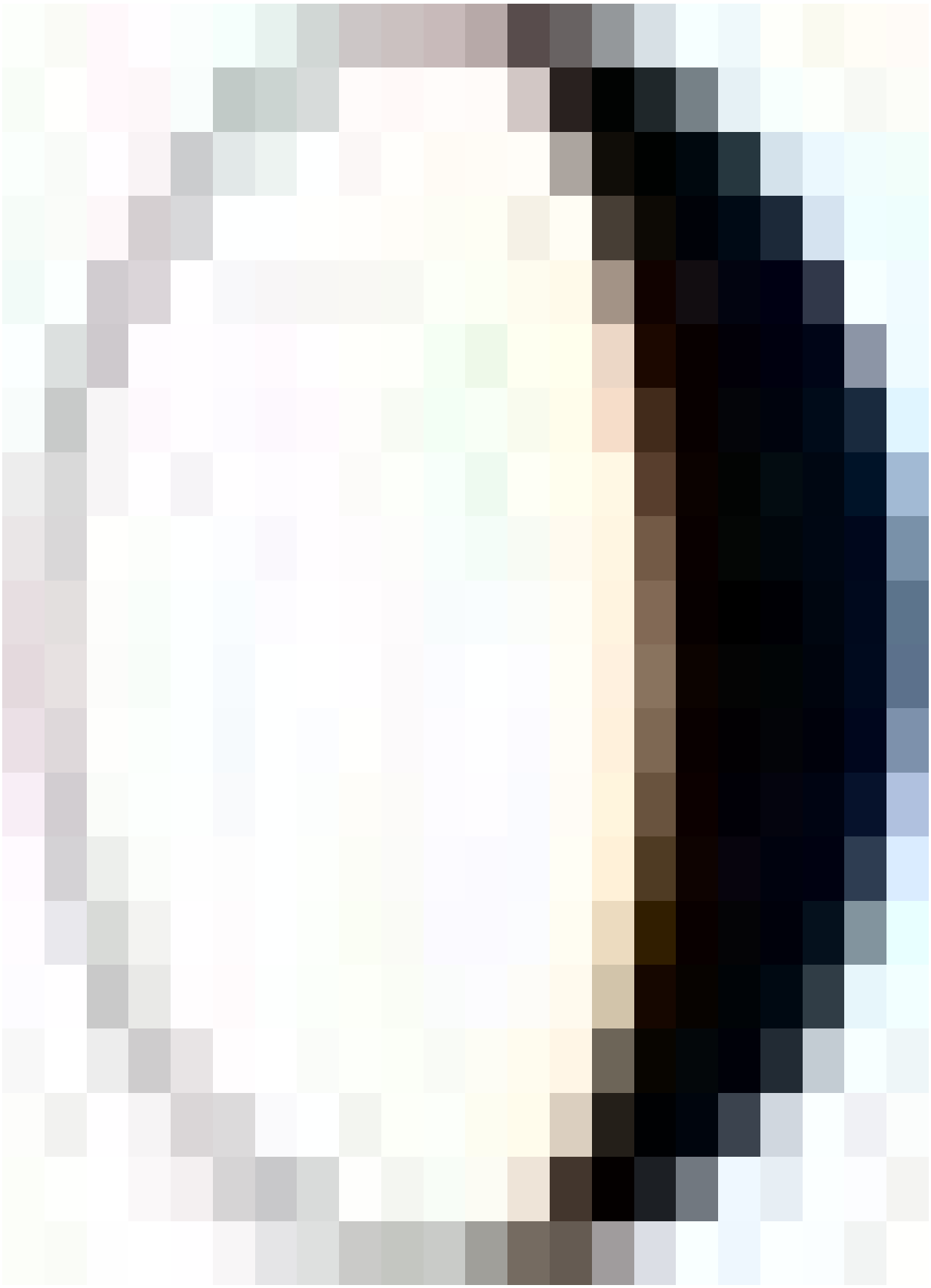
Mitchell, Blake, and Jim Ferguson. "The Howling." Fantastic Films, August 1981.

Walker, John, ed. Halliwell's Filmgoer's Companion. 12th ed. New York: HarperCollins, 1997.



Dark Shadows (television series, 1966—1971)

Gothic romances, those spooky stories that usually feature a young and attractive female, a creepy mansion, and a mysterious, brooding, handsome master of the manor, were extremely popular in the mid-1960s. Book editors advised authors to get aboard the “gothic gravy train” and churn out such tales for the mass market audience. Many male authors adopted female pseudonyms and got “on board,” just as their editors and agents advised. Producer Dan Curtis had his fingers on the pulse of a large portion of the public zeitgeist when he decided that the time was right in June 1966 to launch Dark Shadows, an afternoon gothic soap opera on the ABC television network. Although supernatural elements were gradually added to the plotlines, ratings were just so-so until he decided to add a vampire, Barnabas Collins (Jonathan Frid), in April 1967. With a true monster lurking in the shadows, the series became a major hit that skyrocketed far beyond the expected parameters of an afternoon soap.

Although most people think of the vampire Barnabas Collins as being synonymous with Dark Shadows, another branch on the Collins family tree bore the fangs, claws, and extreme hirsute countenance of a werewolf. Introduced late in 1968, Quentin Collins, a family member from the 1890s, was afflicted with the curse of the werewolf. Desperate for storylines to keep pace with the demand for five half-hour episodes a week, the scriptwriters had already moved the various characters of the series back and forth in time. Barnabas, who had lived in the 1790s and been revived in 1967, was transported back to 1897 to encounter Quentin. It was not long before Quentin Collins (David Selby) was the second most popular character in the series. His romantic theme music, which issued from an old Edison disk phonograph and to which he softly spoke the lyrics in a dream-sequence with one of his lovers, enraptured so many viewers that twenty recordings of the ballad were made by various artists.

In 1969, a second, contemporary werewolf was added to the cast in the person of Christopher Jennings (Don Briscoe), who struggled with the dilemma of

lycanthropy. The werewolf lore that figured in the plotlines of Dark Shadows was drawn essentially from the classic werewolf movies, and the poem uttered in The Wolf Man (1941) was spoken as if it were some kind of biblical malediction:

Even the man who is pure in heart

And says his prayers at night,

May become a wolf when the wolfbane blooms

And the moon is clear and bright.

One became a werewolf after being bitten or scratched by a lycanthrope; only a silver bullet in the heart could kill such a beast; and after the transformation, the werewolf was still very discernable as a manbeast, who even wore the same suit of clothes without stretching them out of shape. All these truths about werewolves were gleaned from the Universal Pictures series of horror movies were spoken by various characters in the series as though they were dictates from ancient dogma. Christopher Jennings was even presented with the “moon poppy” cure, borrowed from The Werewolf of London (1935), the first full-length feature film treatment of lycanthropy.

While Barnabas Collins and an occasional new vampiric character dominated the series until it drew to a close after its 1,245th segment on April 2, 1971, the shadowy Collinswood Estate did experience two werewolves to add to its extraordinary popularity as a supernatural soap opera.

Late in 2010, plans were announced to revisit Dark Shadows as a motion picture starring Johnny Depp as Barnabas Collins. Fans of the old television series and those fans of horror may be prepared to once again see vampires and werewolves prowling around Collinswood.

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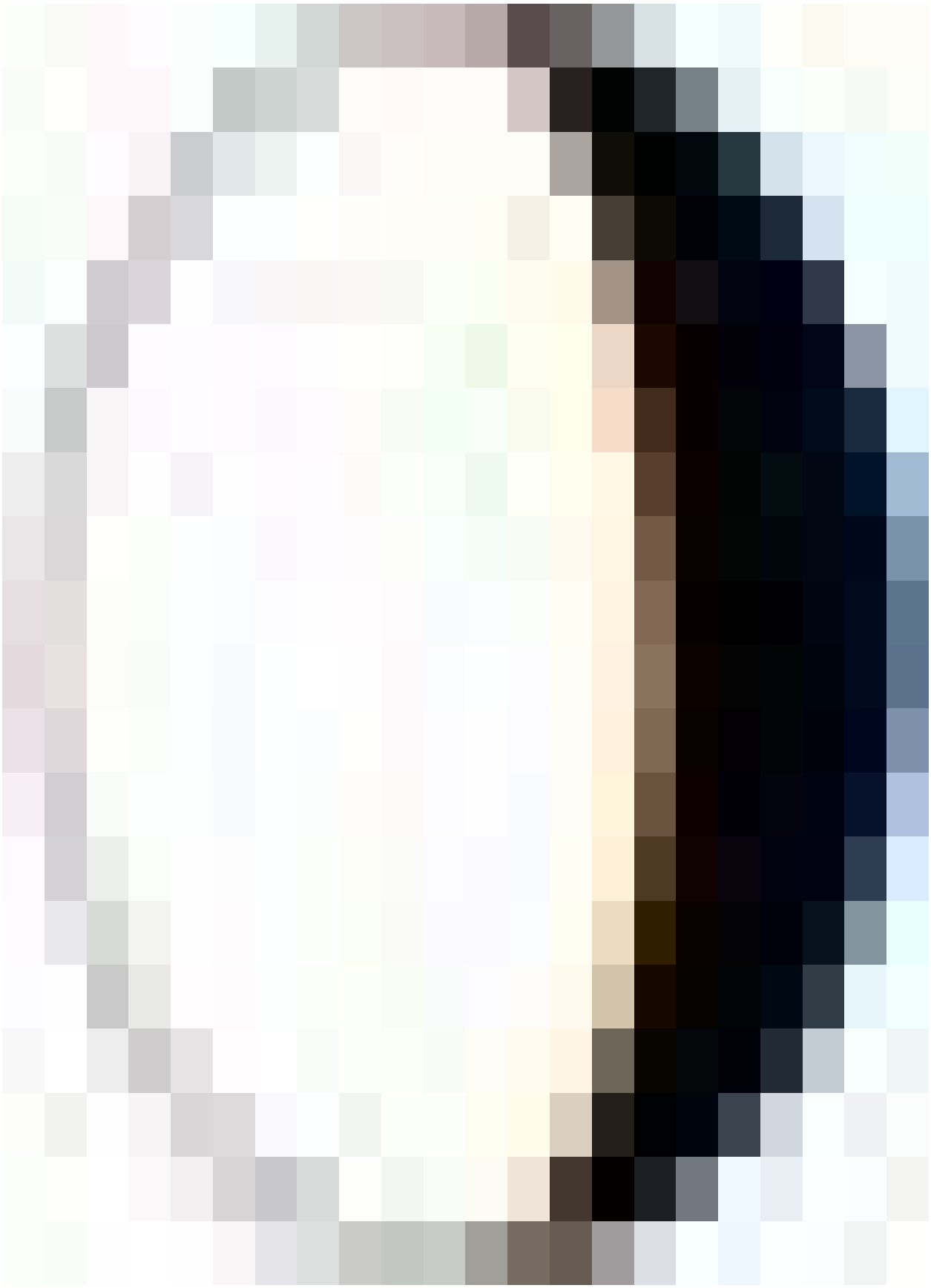

Demons

When Socrates spoke of consulting his “daimon,” he was not referring to an evil spirit or a fallen angel, but to his tutelary spirit. The ancient Greeks believed that everyone had an attendant entity to whom he or she might turn for advice in dealing with life’s problems. The Romans called their “daimon,” their guardian angel, a “genius,” which could also be interpreted as roughly analogous to the soul. Since those days of antiquity, however, “demon” has come to refer only to the fallen angels who seek to work harm against humankind, and a “genius” is a mortal human being of high intelligence.

Demons are the ultimate shape-shifters, for they can appear in any form they choose. They are unlikely to appear as slit-eyed, reptilian monsters, however, for then they would be easily recognized as evil-doers. They are more likely to appear to their potential victims in as attractive, seductive, and alluring a manner as possible.

The main task of demons, the fallen angels, is to disseminate errors among humankind and to deceive mortals into committing evil deeds. The Middle Ages in Europe was a devil-infested period, and perhaps the demon horde’s greatest accomplishment lay in deceiving officials of the Church that there were millions of Witches, werewolves, vampires, and other shape-shifters that required the torture chamber and deserved death by burning at the stake.

Throughout the centuries, the wisest priests among their flocks have acknowledged that it is very difficult to develop an adequate litmus test that will unfailingly distinguish between good angels and bad ones. Unless one is pure in heart, mind, and soul, it is an exceedingly complex task to discern accurately the true nature of spirits. It is generally known that good spirits will never attempt to interfere with our free will or possess our physical body. On the other hand, it is

acknowledged that demons, the evil ones, desire the physical body of the human. In fact, they must have it in order to experience earthly pleasures and to work evil against other humans.

Demonic entities are credited with will and intellect that are directed toward evil as they exert their malevolent powers. When these evil spirits penetrate the world and the circumstances of human life, they conceal themselves in every aspect of earthly existence. Their ultimate intent is to bring about the death of the good creation of God.

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Demons are the ultimate shape-shifters, for they can appear in any form they choose, including as wolves (art by Ricardo Pustanio).

According to Christian tradition, there was a great outburst of demonic activity upon the occasion of Jesus coming to Earth in order to attack the material kingdom of Satan. Certain church scholars believe that another such outburst of demonic power will manifest just before the Second Coming of Jesus. Some clerics would say that time has already begun.

Professor Morton Kelsey, an Episcopal priest, a noted Notre Dame professor of theology, and the author of Discernment—The Study of Ecstasy and Evil, states without equivocation that demons are real and can invade the minds of humans.

“Most people in the modern world consider themselves too sophisticated and too intelligent to be concerned with demons,” he commented. “They totally ignore the evidence around them. But in thirty years of study, I have seen the effects of angels and demons on humans.”

Professor Kelsey insists that a demon is not a figment of the imagination. “It is a negative, destructive spiritual force. It seeks to destroy the person and everyone with whom that person comes into contact. The essential mark of the demon—and those possessed by demons—is total self-interest. A possessed individual is dominated by this self-interest to the exclusion of everyone and everything else.”

Like so many other contemporary members of the clergy, Professor Kelsey is afraid that most people today offer little challenge for demons. “Demons find it easy to enter and operate in the unconscious part of the mind, taking control of the person and his character.”

He agrees with other authorities who have studied demonic attacks when he states that the most severe cases of possession can trigger suicide, because the demon is trying to destroy people any way it can. “Such a form of depression—or any other form—is caused by possession by demons, and it is only through religious means that you can properly deal with it.”

In offering advice for those who may fear themselves to be in danger of being possessed, Professor Kelsey says that they should not be depressed:

You must think of the Creator, the Supreme Being. Try to reach out for Him and find His light. When you touch this light, it will be like punching a small hole in a dike—the light and the angels will flow in. The angels will drive out the demons, and you will be delivered. It is within every human to have the ability to seek the angels.

Monsignor Corrado Balducci, who lives in the shadow of St. Peter’s Basilica in Rome, is assigned to assess thousands of cases of demonic possession each year. In the early 1990s, in order to assist those who asked how they might identify the demon possessed, the priest prepared the following checklist of symptoms:

They are able to “see” past events.

They have incredible powers of ESP.

They can move objects with their mind.

They can levitate.

They can speak in languages they didn’t know before the possession.

They know about events happening miles away.

They do things that defy scientific analysis.

Lest one comes to wonder if only the clergy believe in demonic possession, pay attention to the comments of Dr. Ralph Allison, senior psychiatrist at the California state prison in San Luis Obispo:

My conclusion after thirty years of observing over 1,000 mentally disturbed individuals is that some patients act in a bizarre fashion due to possession by spirits. The spirit may be that of a human being who died. Or it may be a spirit entity that has never been a human being and sometimes identifies itself as an agent of evil.

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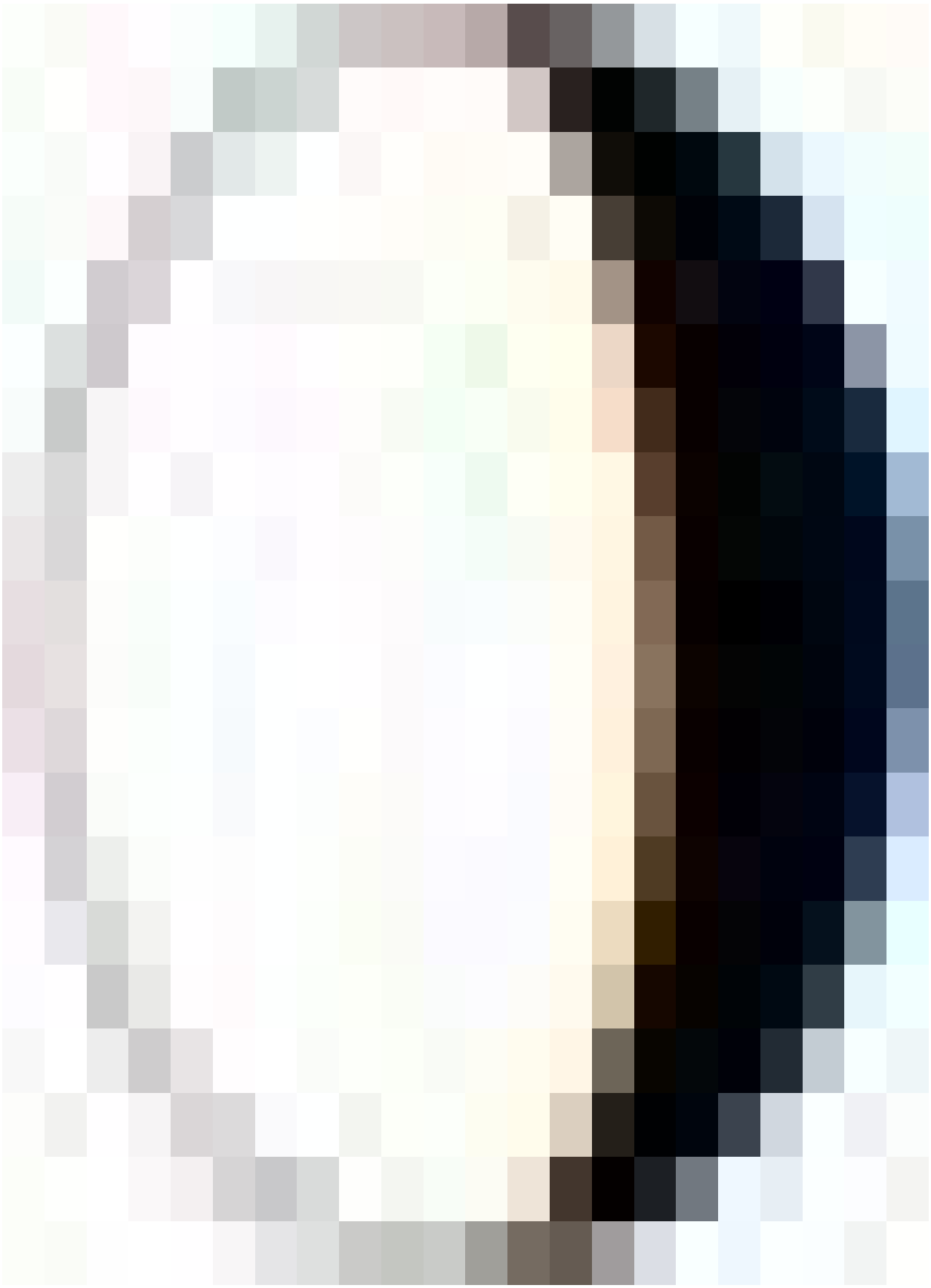

de Sade, Donatien Alphonse François (1740-1814)

Donatien Alphonse François de Sade, son of the Comte de Sade, was born in Paris on June 2, 1740. When he was fourteen, de Sade's uncle sent him off to join the aristocratic cavalry regiment of the Chevaux Legers accompanied by a valet, a somewhat older boy, selected from the peasants who served his family. Within less than two years, the teenaged officer and his regiment were sent with the contingent of the French army to fight in the Seven Years War against England and Prussia.

As a nobleman, de Sade was exempt from corporal punishment, but during the war (1756-1763), he witnessed common soldiers being forced to run the gauntlet for minor offenses against the strict military discipline. Whenever a village was occupied, he saw young and old women raped, and men, women, and children tortured to disclose the hiding places of any objects of value. Without question, these cruel wartime experiences left deep impressions on the psyche of a young man who was promoted to captain by the time he was eighteen. It should not be surprising to discover that a person so young given so much power in the midst of butchery and debauchery would feature torture and cruelty in his daydreams and his erotic experiments. What will be surprising to many is that the Marquis de Sade expressed his desires primarily through his writings. He was not at all a Gilles de Rais, the monstrous Marshal of France, the mass murderer of hundreds of children. De Sade found himself in legal difficulties most often because of who he was, a member of the aristocracy when aristocrats were falling out of fashion.

He was accused of having taken a common prostitute into a pavilion in his garden, undressing her, spanking her, and pricking her with a knife. The Marquis denied the charges, and the woman agreed to drop her complaint for an agreed upon amount of money. The social ostracism he incurred from his peers as a result of the sordid lawsuit was worse than the monetary loss. Soon after, a second lawsuit was brought against him, charging that he had poisoned a group

of prostitutes at a banquet. Doctors who examined the women a few days later found none of them to be ill or weakened by the alleged experience, but once again, the Marquis was treated like an outcast by his fellow nobles. De Sade had already become an outspoken opponent of the abuses of the Church and the judicial establishment, and he suspected the whole lawsuit had been a device fashioned by his enemies and his wife's family, who had made no secret of their objection to his taking their daughter as his bride. Since they had turned his wife's affections against him, he eloped with his sister-in-law, who returned Becè his love, and they left France. Later, he was forced to return and he was imprisoned in the fortress of Vincennes on the strength of accusations levied by his powerful in-laws.

De Sade spent seven years (1777-1784) in the prisons of the Chateau de Vincennes and five more years, until July 6, 1789, in the Bastille. Freed when the notorious prison was destroyed, he was imprisoned again by Napoleon I in Sainte-Pelagie from 1801 to 1803 and at Charenton from 1803 until his death in December 1814. The Marquis de Sade had spent half of his seventy-four years in prison. In his will, he requested that he be buried in the densest forest-thicket on his estate and that his grave be strewn with acorns.

Marquis de Sade had come to praise the natural human. He was not persecuted because of the sexual content of his novels, but because of his political views. He was an aristocrat who had come to despise his class, the Church, the high-ranking judges, and the officials of the government; and he portrayed them all in his novels—dukes, bishops, judges, priests, presidents—as contemptible monsters of ugliness, sexual perversion, and greed.

"What need has man to live in society?" De Sade pondered. "Return him to the wild forests where he was born. Savage man knows only two needs—copulation and food. Both are natural, and nothing which he can do to obtain either can be criminal. All that produces in [man] other passions is the work of civilization and society…. How tempted I am to go and live among bears."

While some have decreed the works of de Sade as the most lascivious in all of literature, the erotic excesses, the voluptuous enjoyment of libertine acts, torture, murder, and sexual perversions can be read as an indictment against the abuses of the aristocracy of his time. The novels were written quite likely as a form of release and a method of dealing with those he deemed the true villains of the world. The imaginary sufferings of the virtuous heroes and heroines at the hands of the sadistic monsters he created may well have been his method of retaining his sanity during his thirty-seven years of unjust imprisonment.

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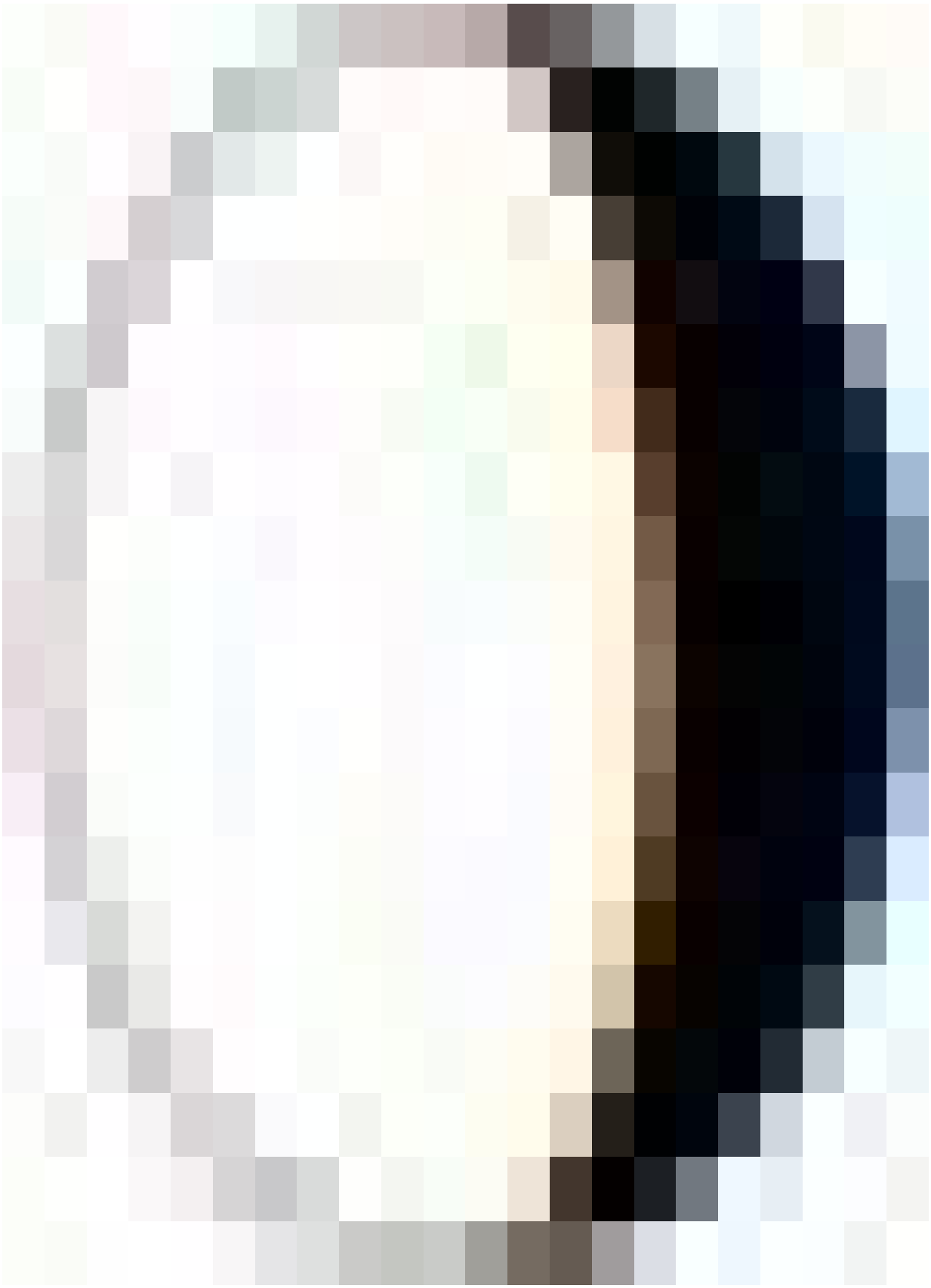


Detecting Werewolves

It’s not as easy detecting the werewolves among us as it is to hunt down the vampires lurking in the shadows. Perhaps the most essential difference between the two creatures of the Darkside is the fact that the werewolf is not a member of the undead. When lycanthropes are not in the throes of transformation precipitated by the rays of the full moon or the wearing of the magic wolf belt, they walk about the bustling streets of the city or the pleasant country lanes appearing as any normal human. Werewolves have no need to scamper off to a coffin before the rays of the rising sun begin to burn welts into their hide. Werewolves can don shades, lie out on the sunny beach, and work on their tan if that should that be their pleasure.

Mirrors offer no problem for werewolves. They can straighten their neckties or apply lipstick without worrying if they are casting a reflection.

Crucifixes are of no concern. Werewolves might even wear the sign of the cross themselves, attend church services, and perhaps even serve as members of the clergy.

Some old traditions do offer certain advice when it comes to detecting the werewolves among us. As early as the seventh century, Paulos Agina, a physician who lived in Alexandria, described the symptoms of werewolfism for his fellow doctors:

Pale skin.

Weak vision.

An absence of tears or saliva, making the eyes and tongue very dry.

Excessive thirst.

Ulcers and abrasions on the arms and legs that do not heal, caused by walking on all fours.

An obsession with wandering in cemeteries at night.

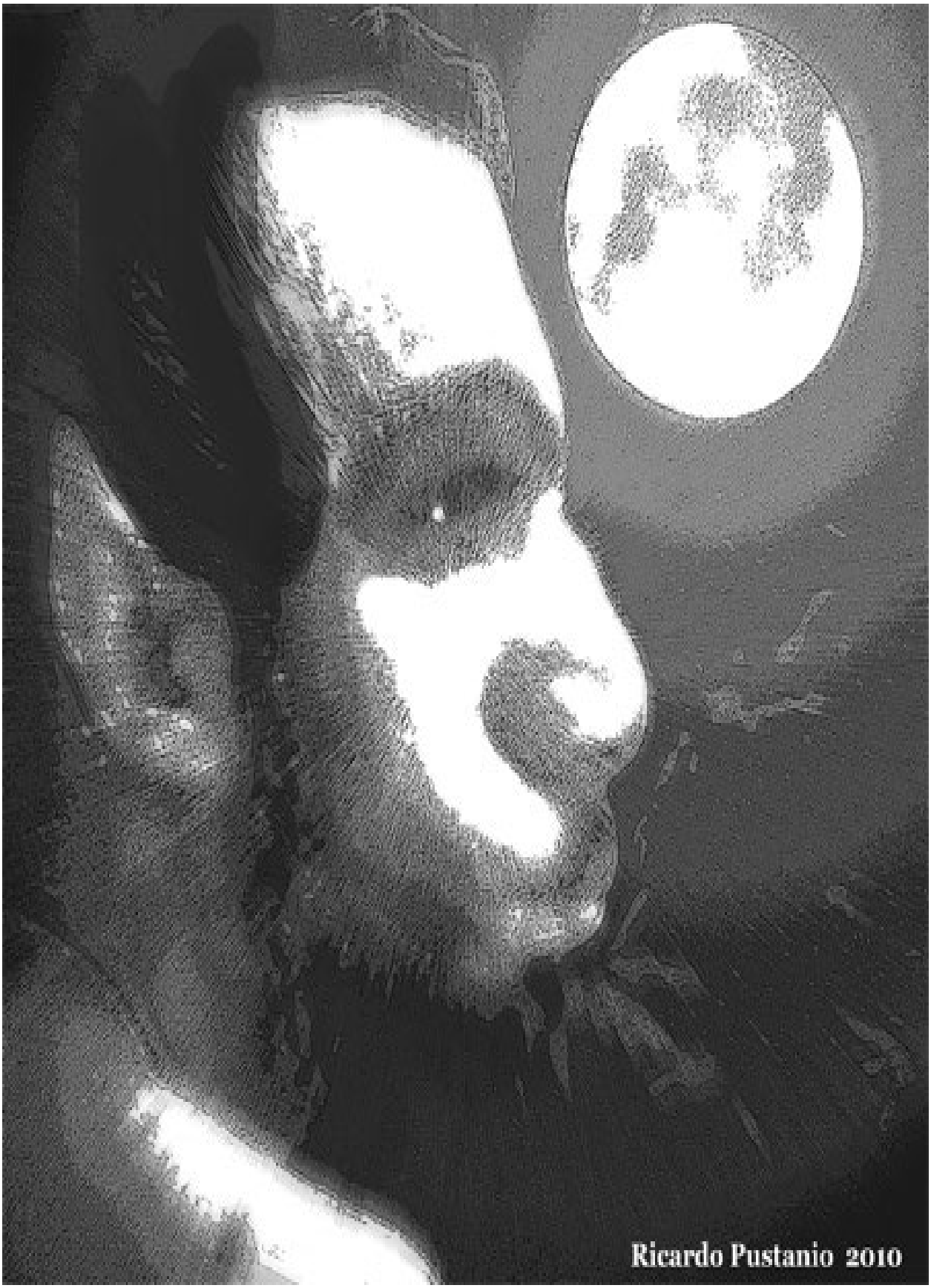
Howling until dawn.

Many old traditions insist that the hands may provide the biggest giveaway. Check the palms of a suspected werewolf, and if his palms are covered with a coarse, stiff growth of hair, you had better avoid his company on the nights of the full moon. And while you would rightfully argue that any reasonably intelligent werewolf would be careful to shave the palms—especially a female lycanthrope—if you are observant you would be able to notice that the flesh of their palms would be rough, perhaps even a bit scaly.

Another certain sign of the werewolf, according to a vast number of ancient traditions, lies in the extreme length of the index finger. If you should notice a man or woman with an index finger considerably longer than the middle finger, you have quite likely spotted a werewolf.

Then there is the matter of the eyebrows growing together. If they should meet in the center of the forehead, there is cause for genuine concern that you have encountered a werewolf. Once again, if it is obvious that the area is regularly shaved, beware of walks in the moonlight with this individual.

A good many traditions regard the pentagram, the five-pointed star, as a symbol of Witchcraft and werewolves. Some werewolf hunters of old believed that the sign of the pentagram would be found somewhere on a lycanthrope’s body, most often on the chest or the hand. It was also believed that the shadow of the pentagram would manifest on the palm or forehead of the werewolf’s next victim and would be visible only to the monster’s eyes.


Ricardo Pustanio 2010

Even when in human form, there are a number of ways to tell if someone is a lycanthrope and should be avoided when the moon is full (art by Ricardo Pustanio).

And speaking of the eyes of the werewolf, while they appear normal at all other times, when the curse is upon them, their eyes glow in the dark, most often with a reddish hue.

Perhaps with tongue firmly in cheek, the following test for detecting the werewolves among us was posted on Tina's Humor Archives on the Internet. Although some of the items on the list are actually traditional determinants in the folklore of werewolves, others are a bit off the wall. Allegedly compiled by a scholar who has been studying werewolves for fifty years, here, edited and condensed, is "Dr. Werner Bokelman's" test for determining if your friend or neighbor is a werewolf:

Werewolves have extra glands that emit unpleasant odors. Therefore, if your friend or neighbor smells like a mixture of stale hay and horse manure, he or she could be a werewolf.

Doctors in Denmark have declared that a certain mark of the werewolf is evidenced when he or she possesses eyebrows that meet in the middle of the forehead.

The arms, legs, and bodies of werewolves are extremely hairy, especially the backs of their hands and the tops of their feet.

Werewolves reach sexual maturity five years ahead of normal humans, so keep an eye on that neighbor's child who seems unusually attracted to children of the opposite sex at the age of seven or eight.

Check the ring finger of both of the suspected werewolf's hands. Experts have determined that a long ring finger is a certain sign of a werewolf.

Does your neighbor own large pets that are always disappearing, only to be replaced by others? Because werewolves have demanding appetites that require large amounts of raw flesh, they may be devouring their pets.

If you hear strange howling and moaning sounds at night in the neighborhood where there is a full moon but no dogs around, you are quite likely living next to a werewolf.

Have you noticed his or her skin slowly changing color? It may take a few hours for a werewolf to transform from human to animal form, and the first sign of the coming metamorphosis is a gradual darkening of the skin.

If you spot your neighbor wandering around graveyards and mortuaries and often appearing at the scene of fatal accidents, he or she may be a werewolf scouting for fresh corpses.

If you have the courage to be near a werewolf in the day light, you might follow him into a public restroom to see if his urine is a deep purple in color—another sure sign of a werewolf.

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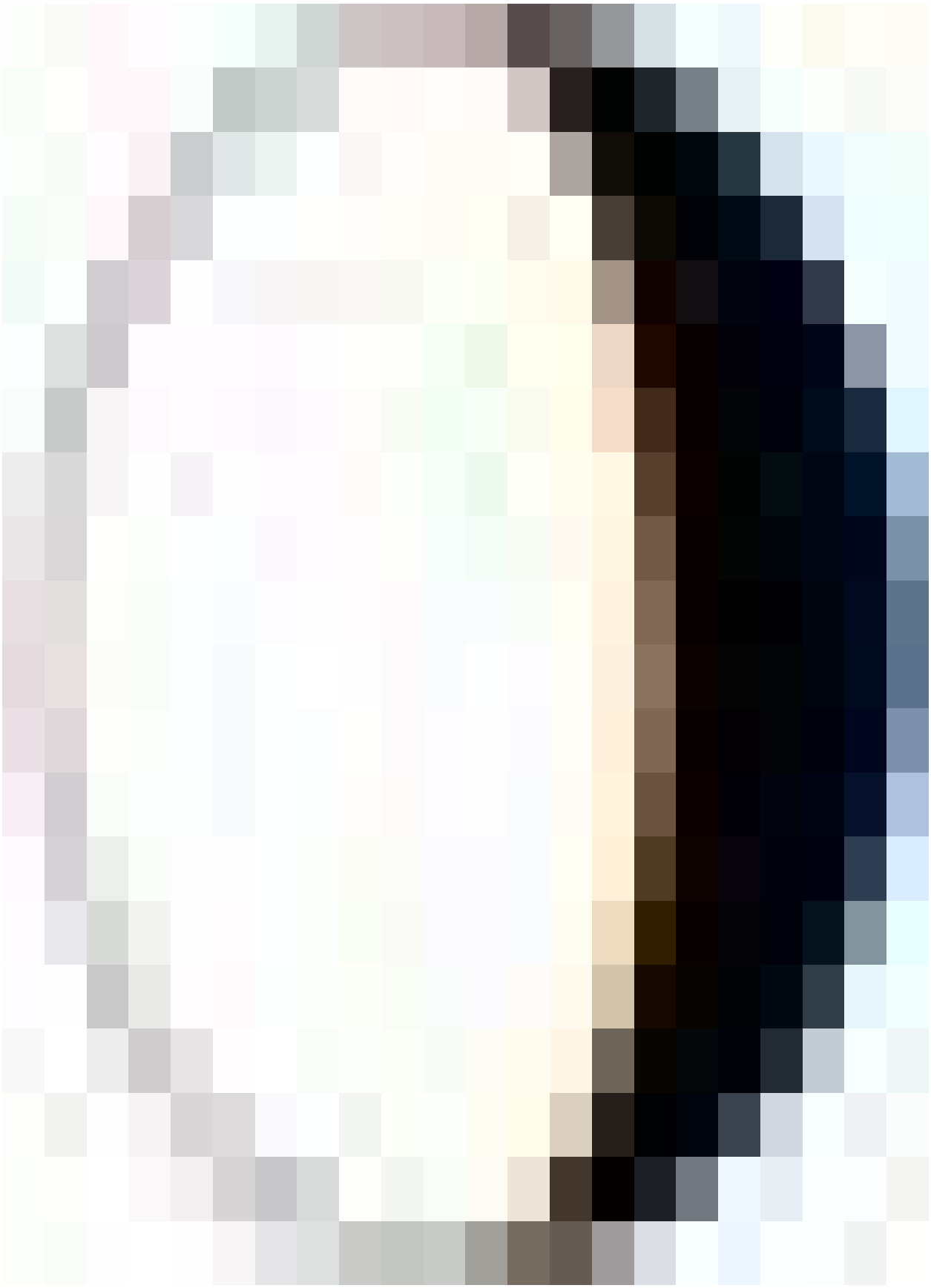

Diana the Huntress

Throughout the Middle Ages, Diana, the goddess of the wilderness and the hunt, ruled all the dark forests of Europe. Some scholars have declared that the Inquisition was instituted to stamp out all worship of Diana in Europe. The book of Acts in the Bible is filled with the struggles of the early apostles to counteract the influence of Diana, whose temple was one of the Seven Wonders of the World. “Great is Diana of the Ephesians,” the tradespeople of Ephesus shouted at Paul and his company, setting in motion a riot (Acts 19). To the members of the Christian clergy, Diana was the Queen of the Witches. To the infamous Witch-hunter and Grand Inquisitor Torquemada, Diana was Satan.

The goddess Diana (Artemis to the Greeks) was the deity of the hunt and the wilderness. She had a twofold nature, being both the Lady of Wild Creatures and Queen of Heaven, but also the Huntress and Destroyer.

From ancient times (to the Greeks, she was Artemis), Diana was the Queen of Heaven, the Mother of Creatures, the Huntress, the Destroyer. While the early Christian fathers felt great satisfaction when the peasantry bent their knee to worship Mary as the Queen of Heaven, in truth, the majority believed that they were really worshipping Diana, the great and powerful goddess of old.

Diana, with her pack of hunting dogs, her stature as the Mother of Animals, the Lady of Wild Creatures, was the patron goddess of those who chose the life of the outlaw werewolf and all others who defied conventional society. She has remained the goddess of the wild woodlands and hunting throughout most of the Western world.

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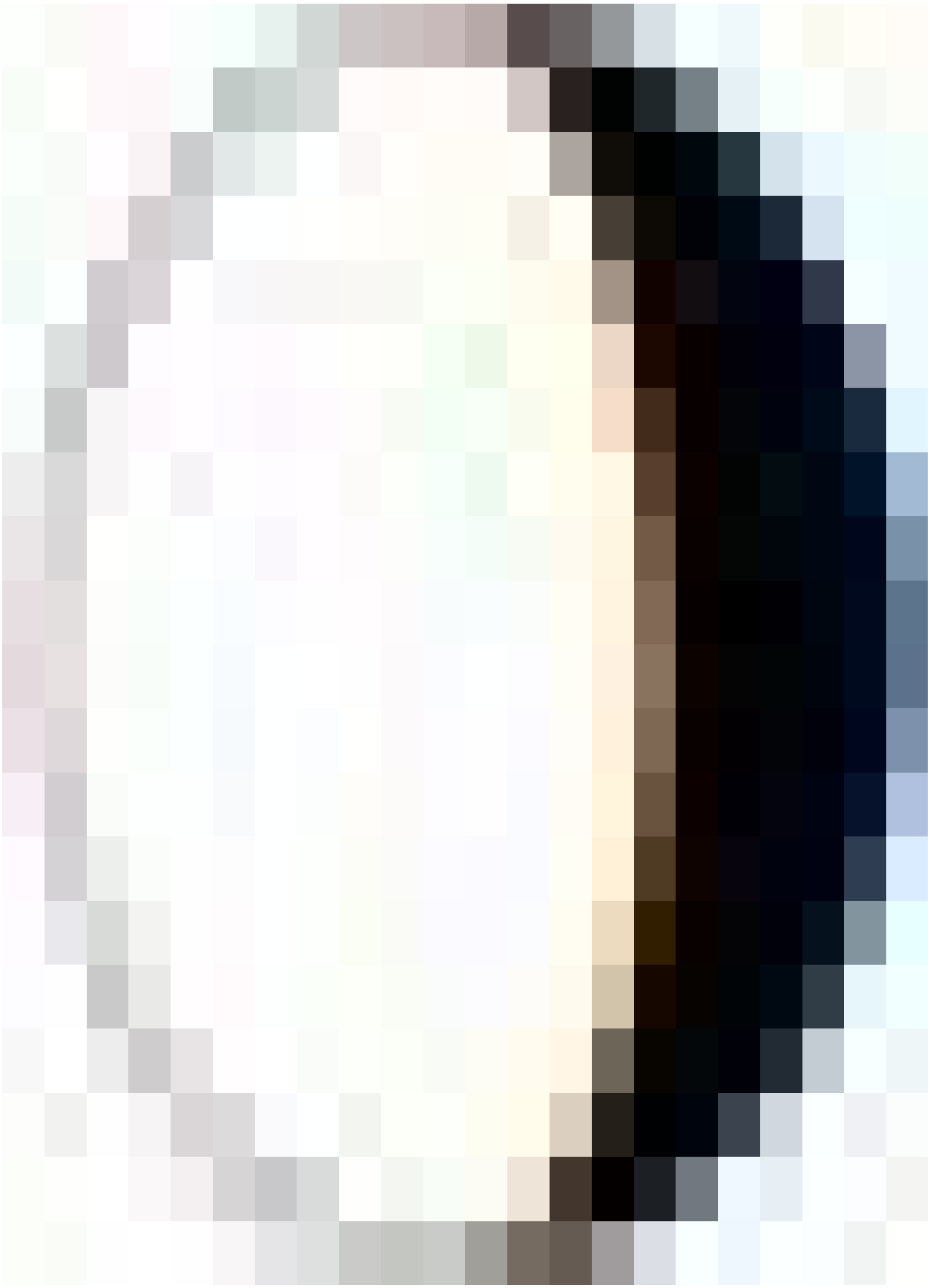

Dr. Jekyll and Mr. Hyde

The ghost of the man who inspired the story of the questing scientist and his violent, monstrous dark side personality is said to haunt a tavern more than two hundred years after he was hanged for his crimes. Despite his death in the late 1700s, the Deacon Brodie Tavern in Edinburgh, Scotland, is plagued by eerie sounds, mysterious lights, and unexplained occurrences. By day, William "Deacon" Brodie was a respected businessman, but by night he emerged as a hard-drinking gambler who burglarized private homes to support his multitude of vices. An accomplice turned him in for a reward, and Brodie was hanged on the very gallows that he had helped design.

Eighty years after Brodie swung on the gallows, Robert Louis Stevenson visited the tavern and heard the tale of the man with the strange double life, and it is said to have inspired him to write The Strange Case of Dr. Jekyll and Mr. Hyde. And now today, over a 120 years after Stevenson wrote his classic story in 1886, bartender Gert Pranstatter of the Deacon Brodie Tavern, says the ghost of Brodie still haunts the place—and the terrible vision of Dr. Henry Jekyll transforming into the evil Edward Hyde still haunts the rest of the world.

Stevenson often stated that so many of his story ideas came to him in dreams:

This dreamer, like many other persons, has encountered some trifling vicissitudes of fortune. When the bank begins to write letters and the butcher to linger at the back grate, he sets to belaboring his brains after a story, for that is his readiest cast winner. And behold the little people begin to bestir themselves in the same quest, and all night long set before him truncheons of tales upon their lighted theater.

The more I think of it, the more I am moved to press upon the world the question, ‘Who are the little people?’ They are near connections of the dreamer, beyond doubt—they can tell him a story piece by piece, like a serial, and keep him all the while in ignorance of where they aim.

When the “little people” in Stevenson’s psyche seized upon the account of the businessman/thief in Edinburgh and transformed that germ of a story into the tale of Dr. Jekyll and Mr. Hyde, they presented him with a masterpiece revealing the potential power of the beast within the human psyche that has attained archetypal status. And there seems little doubt that the early dramatic and cinematic versions of the story greatly influenced the manner in which the transformation of humans into were wolves were portrayed in motion pictures.

Although in our own time we are familiar with an instant paperback appearing in the bookstores to accompany the latest Hollywood epic, it seems astonishing that in 1887, within a year after the publication of Stevenson’s novella, Thomas Russell Sullivan had adapted The Strange Case of Dr. Jekyll and Mr. Hyde for the Boston theater. Richard Mansfield was the first actor to transform himself from the humanitarian scientist to the evil Hyde in a dramatic performance.

In 1908, William N. Selig, the first film producer to establish a studio in Hollywood, released the first motion picture version of Stevenson’s story, its title now shortened to the more familiar Dr. Jekyll and Mr. Hyde. In 1909, a Danish film company released its version of the London doctor who experiments with a drug that frees the beast within to wreak chaos and death.

Carl Laemmle filmed the third production of the story in the United States in 1912, starring King Baggot and Jane Gail. By the time the great John Barrymore distorted his fabled matinee idol features to play the dual role of research chemist and monster in 1920, his interpretation was the seventh cinematic representation of Dr. Jekyll and Mr. Hyde—and four other film versions of the tale were released that same year.

An old Hollywood story has it that Barrymore, well-known for his bawdy sense of humor, so loved his grotesque Mr. Hyde makeup that he decided to wear it while house hunting in Beverly Hills. He was concerned that property owners would raise their prices once they recognized his handsome profile, but if they encountered Mr. Hyde, they wouldn't be likely to spend a great deal of time bargaining.

The 1932 screen translation of Jekyll and Hyde starred the great actor Fredric March in the dual role, aided in the on-camera transformations by the genius of Wally Westmore's cosmetic magic. March won an Academy Award for his portrayal of Jekyll and Hyde, and in 1998, Entertainment Weekly listed this classic film, directed by Rouben Mamoulian, as Number 73 on its assessment of the "Top 100 Science Fiction Movies."

Although Spencer Tracy was one of Hollywood's most dynamic actors and he was supported by an all-star MGM cast, including Donald Crisp, C. Aubrey Smith, Lana Turner, and the young Ingrid Bergman, the 1941 film doesn't quite reach the high-water mark in horror achieved by the March/Mamoulian motion picture.

Since the golden years of Barrymore, March, and Tracy, the classic Stevenson tale continues to fascinate audiences with its morality play of a decent man struggling to control the primeval monster within. Some of the recent efforts have included role reversals (Dr. Jekyll and Sister Hyde [1972]; Dr. Jekyll and Ms. Hyde, [1995]), a musical (Dr. Jekyll and Mr. Hyde, made for television [1973]), spoofs (The Nutty Professor [1963]; Dr. Heckyl and Mr. Hype, [1980]), a story told from the point of view of Dr. Jekyll's maid (Mary Reilly, [1996]), and even one version wherein Dr. Jekyll becomes a werewolf (Dr. Jekyll and the Werewolf [1971]). The most recent filming of the classic retains the original title The Strange Case of Dr. Jekyll and Mr. Hyde (2006) and stars Tony Todd in the dual role.

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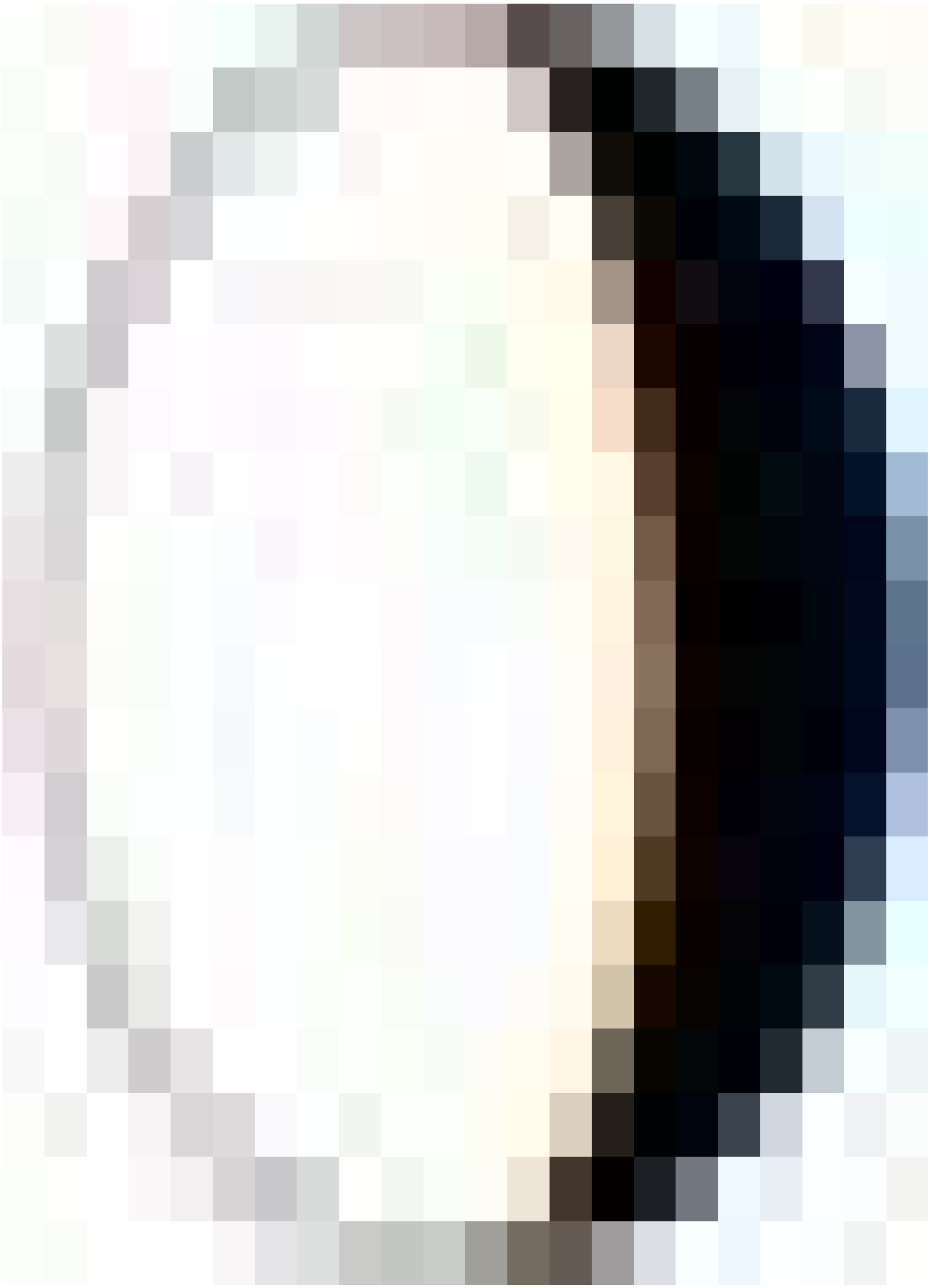


Dog Girl of Marshall, Texas

Lisa Lee Harp Waugh

Aferal child (wild, or undomesticated) is a human child who has lived isolated from human contact from a very young age, and has little or no experience of human care, loving or social behavior, and, crucially, of human language.

Many tell the strange story in Marshall, Texas, of poor Carolyn Thomas, while others often question these claims and the tale's authenticity. She had been stolen in the night, as the story goes, sometime around 1949 or as recent as 1962 by either a coyote, a large dog, or, as many believe, a large red wolf. By all signs and accounts, she had been living with a pack of twelve wild dogs for over fifty years ever since she was stolen from her crib.

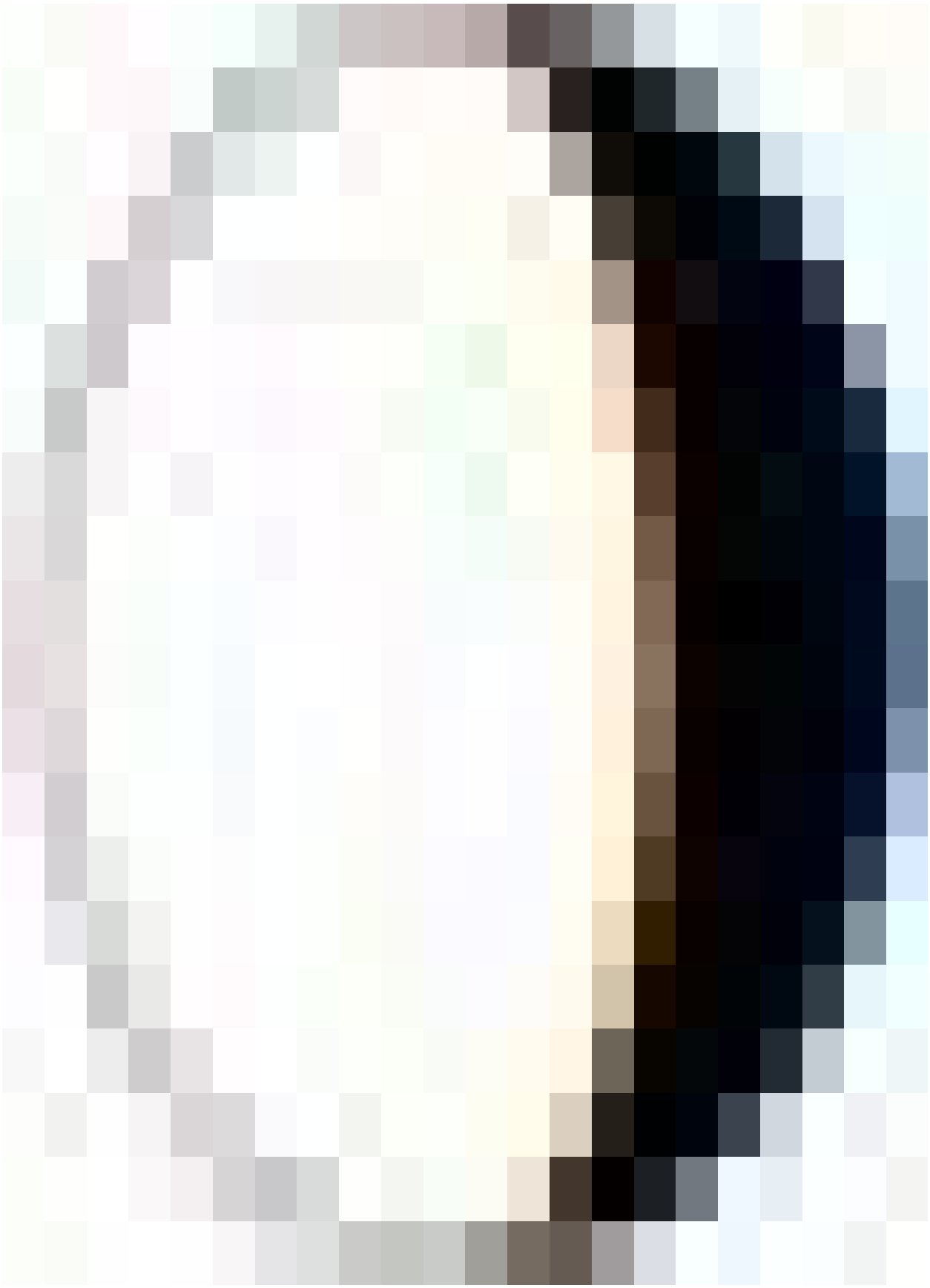
Carolyn Thomas, as many tell of her and their personal sightings, had a wolf- or dog-like behavior. Those that say they have cornered her tell that Carolyn was unable to speak any human language and often ran away on all fours if someone tried to catch her.

She is also believed to still be crouching in the shadows and deep woods around Marshall. Late at night many say they have seen her, dirty and naked, as she prowls the city streets of Marshall, Nesbit, Scottsville, and Jefferson, Texas looking for scraps to eat.

An account that many say was not fully documented circulated during the late 1990s. Someone driving home late on one hot July night had a strange sighting

of old Carolyn. She was dirty and nude, her hair a matted mess. She was now described as being in her late fifties or early sixties. The witness, who was also a retired Jefferson police officer, said that he saw her firsthand as she was copulating with a large pack of several he-dogs on South Polk Street in Jefferson, Texas, very near the City Park.

To this day many still keep their children locked up safe at home on full moon nights just in case this story is true.



Dog People

The Inuit tribespeople have a legend about the Adlet, the Dog People, the offspring of a great red dog and an Inuit woman. This beast/human marriage produced five ugly weredogs and five regular dogs, and the disgusted mother set them all adrift on rafts.

The five dogs eventually reached the shores of Europe and begat among them the various white ethnic groups. The weredogs evolved into horrible, bloodthirsty monsters who still haunt the northern icelands in search of human flesh.

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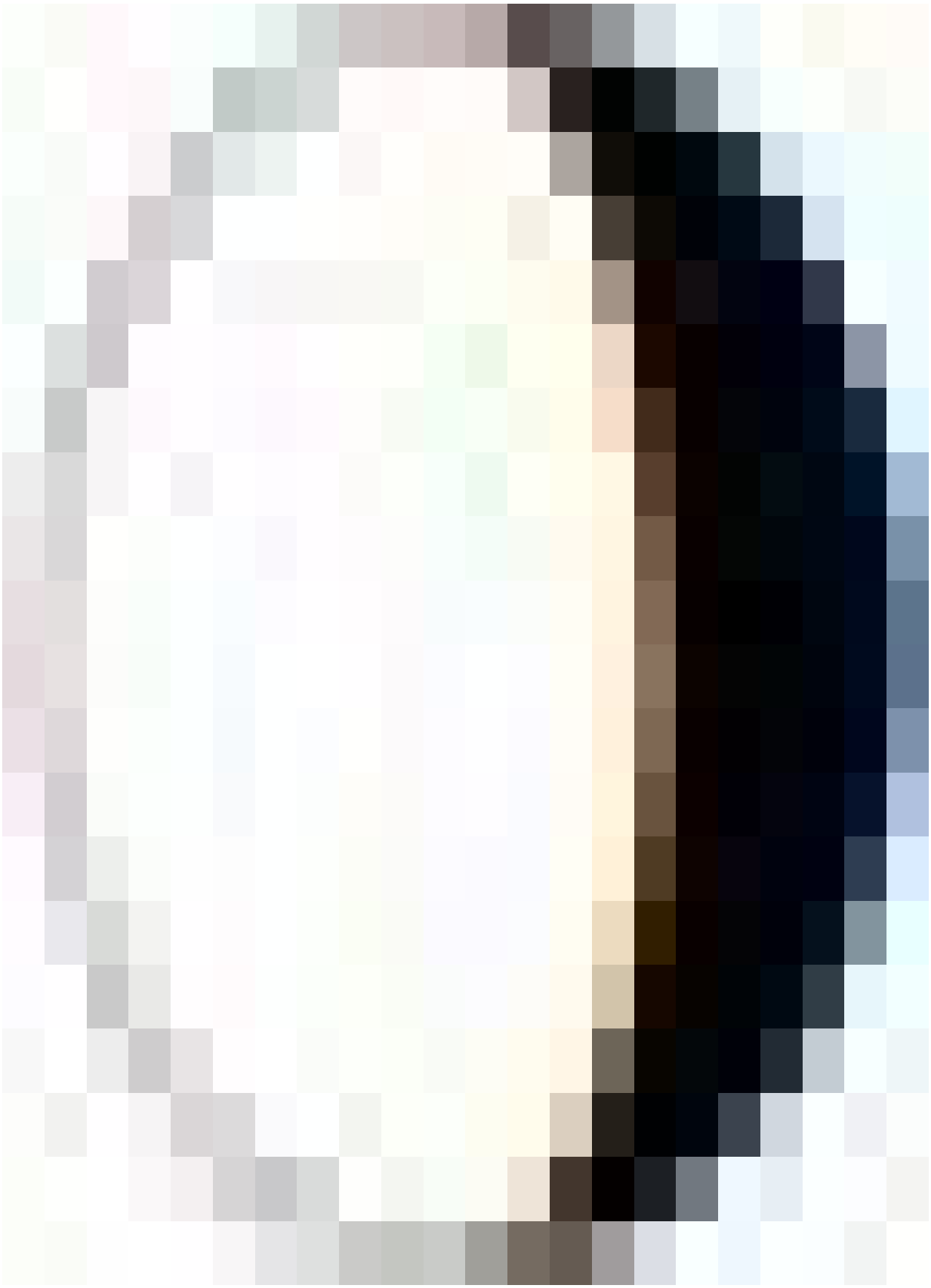
While the details of her adventure are sometimes vague, Carolyn Thomas was stolen as a child by some kind of animal and lived with wild dogs for about fifty years (art by Ricardo Pustanio).



Dog Soldiers (movie, 2002)

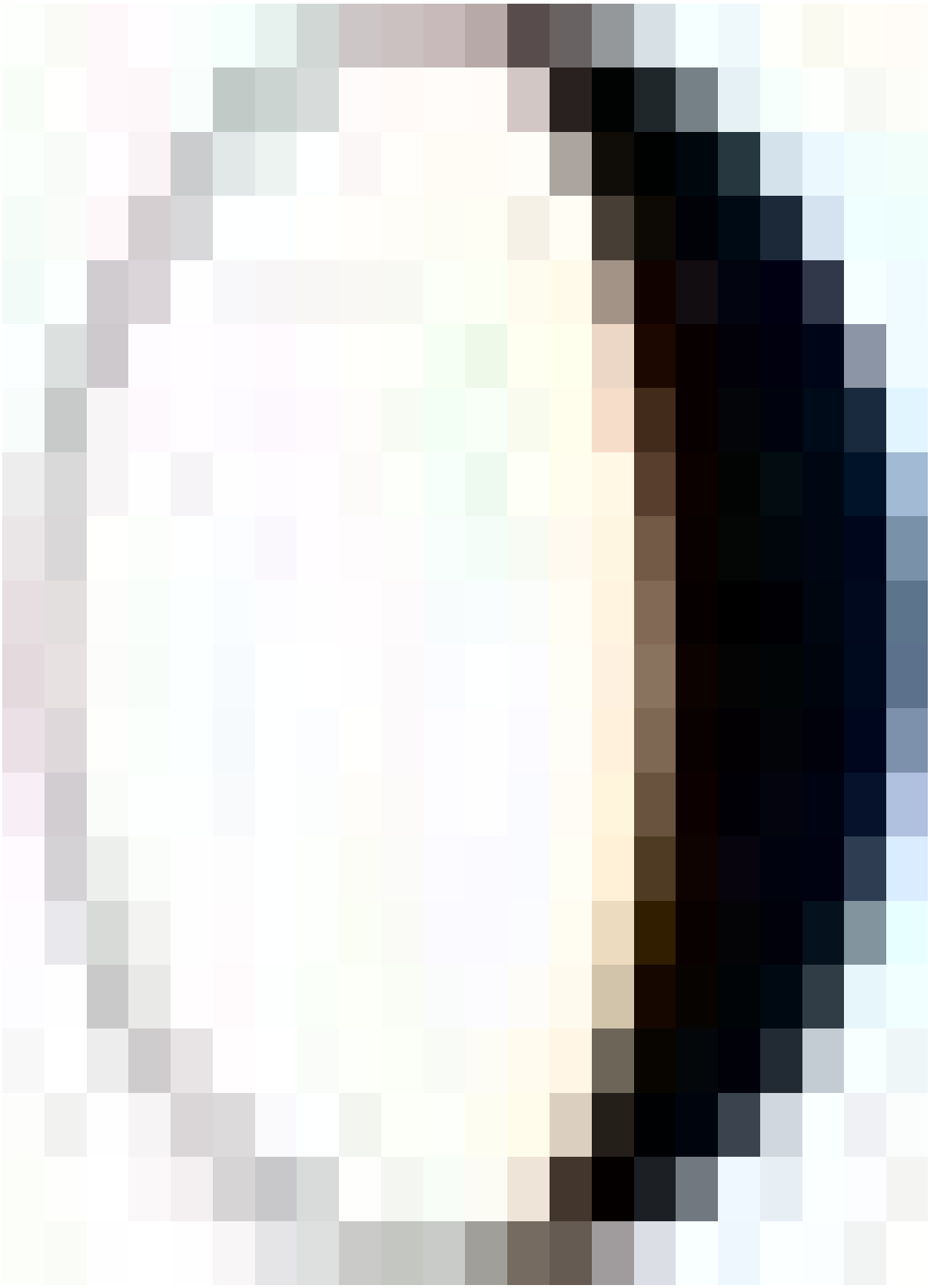
Joshua L. Roberts

In many ways this 2002 British horror movie, written and directed by Neil Marshall, has more in common with George Romero's zombie franchise than it does with traditional Hollywood werewolf movies. Dog Soldiers tells the tale of an ill-fated British Army platoon that finds itself being ambushed by werewolves. The bulk of the action takes place in a house where the soldiers take refuge, helped by a mysterious girl named Megan. It isn't long, though, before the house is besieged by werewolves. All hell breaks loose as the soldiers try to fight off the werewolves anyway possible, just hoping to survive until sunrise.

While the plot isn't the greatest, it does try to up the ante by including a very "Alien-ish" government conspiracy involving an attempt to capture a living werewolf in order to create a new "breed" of super-soldier, as well as a few odd twists and turns here and there. With all the relentless action, though, one could really care less.

The fact is Dog Soldiers is at its best when trying to be the werewolf version of Night of the Living Dead. The fun begins when the remaining soldiers, who haven't been eviscerated or turned into werewolves themselves, run out of ammunition and resort to using household products to beat back the relentless tide of werewolves. One specific scene involves a soldier named Spoon, who fends off werewolves with nothing more than a cooking pot. It's all great fun and eventually leads to a satisfying and yet very abrupt ending.

Thankfully, Dog Soldiers was another budget-minded movie, and Marshall opted to use traditional practical effects versus a cheap variant of CGI. While there aren't any Rick Baker-worthy transformation sequences in the film, the animatronics and "suitmation" werewolves involved do the job nicely, allowing the story to keep moving relentlessly forward. All in all, Dog Soldiers received positive ratings, and in 2006 a sequel was announced by the name of Dog Soldiers: Fresh Meat. At the time of this writing, the future of the sequel is on permanent hiatus. The original Dog Soldiers starred Kevin McKidd, Sean Pertwee, and Liam Cunningham.



Dracula

Bram Stoker's description of Count Dracula in his famous novel of the same name sounds as much like a member of the decadent aristocracy as a bloodthirsty member of the undead.

His face was a strong—a very strong—aquiline, with a high bridge of the thin nose and peculiarly arched nostrils; with lofty domed forehead and hair growing scantily round the temples but profusely elsewhere. His eyebrows were very massive, almost meeting over the nose, and with bushy hair that seemed to curl in its own profusion. The mouth, so far as I could see it under the heavy mustache was fixed and rather cruel-looking, with peculiarly sharp white teeth; these protruded over the lips, whose remarkable ruddiness showed astonishing vitality in a man of his years.

With such an accurate and detailed description of the immortal Count provided by Stoker, it is strange that no cinematic portrayal has yet to cast an actor that really looked like the Dracula that originally lurked in the dark side of an author's imagination. It seems particularly strange that the "heavy mustache" has been almost completely ignored. Of all the screen Draculas—and some of the portrayals have been creepily masterful—only John Carradine and Lon Chaney Jr. wore mustaches, though neither upper lip adornment was at all a "heavy" one.

Bela Lugosi should be placed in a special category of achievement for his unique, aristocratic, formally attired Count Dracula. In a very real sense, in the collective unconscious of horror buffs, Lugosi's visage and demeanor will always be the archetypal image of the vampire. Francis Ford Coppola's Bram Stoker's Dracula (1992) with Gary Oldman may be the Count as the most accurate presentation of Stoker's original concepts—and for his depicting Dracula as a true shape-shifter, assuming the form of bat, wolf, demon, and

varying stages and ages of his human-self—including one characterization with a mustache!

“Historically, the werewolf is entwined with vampire beliefs,” David J. Skal writes in The Monster Show. “Bram Stoker’s Dracula, for instance, was unabashedly a werewolf as well as a blood-drinker. The werewolf theme was largely eliminated from Dracula stage adaptations, due to the difficulties of convincingly presenting such a total physical transformation in the theatre. The vampire and the werewolf became discrete in the public mind.”

Numerous books have been written in recent years demonstrating various proofs that the fifteenth-century Romanian ruler Vlad the Impaler, though not a vampire, served as the historical antecedent for Dracula. Many believe, however, that the impetus for the creation of the eternal count lies in the genius of Bram Stoker’s imagination. Dracula is the quintessential vampire, the dark embodiment of hundreds of ancient fears and dreads compacted in one compelling and sinister figure. Werewolfdom has no such quintessential figure. There is no “Dracula” that comes instantly to mind as the essence of all werewolves.

Perhaps there is no “Dracula” in werewolfdom because the werewolf can never attain the romantic and openly sexual fantasies associated with the vampire. Dracula doesn’t whimper and complain over his dominion over the night. The sophisticated, elegant count does not search for a cure for his vampirism. The vampire of popular culture is in control of his fate, not its victim.

Sources:

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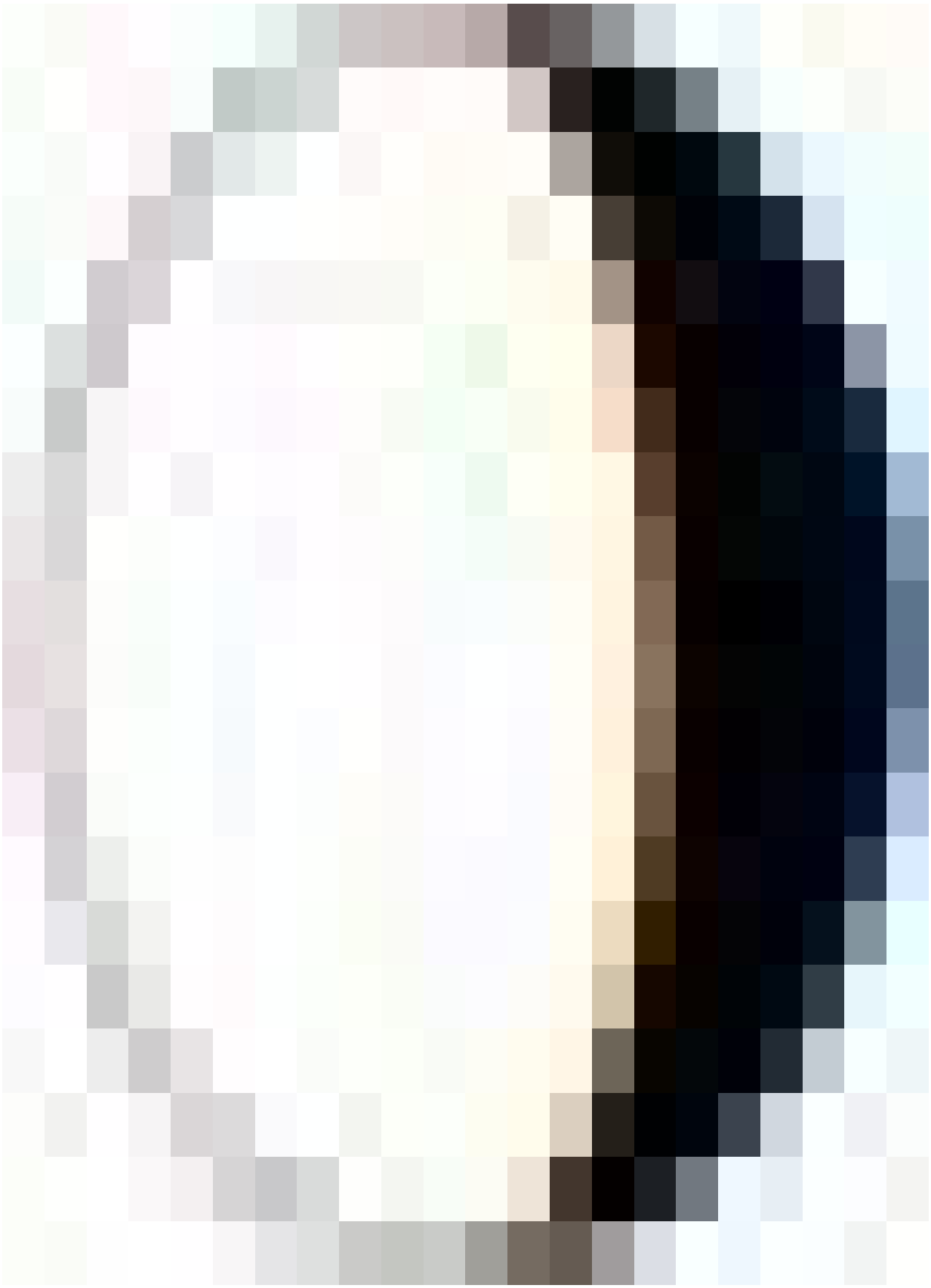
Melton, J. Gordon. The Vampire Book: The Encyclopedia of the Undead. Canton, MI: Visible Ink Press, 2011.

Skal, David J. The Monster Show. New York: Boulevard: 1997.

In one scene from the Francis Ford Coppola movie Bram Stoker's Dracula Dracula transforms into a beast that seems to be part wolf, part bat.



The Dwayyo

Pastor Robin Swope

The Dwayyo is a large, wolflike, bipedal creature that has been reported primarily in West Middletown, Maryland. The creature first came to prominence in the mind of the local population after a story ran in the local paper, the Fredrick News Post, in late November 1965. Reporter George May wrote in the article “Mysterious Dwayyo Loose in County” that a young man, named anonymously as “John Becker,” heard a strange noise in his backyard, which was situated on the outskirts of Gambrill State Park. Upon going out to investigate the noise he initially saw nothing, so he headed back in. It was then that he caught sight of the creature. Something was moving toward him in the dark. Becker was quoted as saying: “It was as big as a bear, had long black hair, a bushy tail, and growled like a wolf or dog in anger.” The thing quickly moved toward him on its hind legs and attacked him. He fought off the creature and drove it back into the woods, later calling police to report the incident.

According to other sources, this was not the first sighting of the legendary creature. In the 1890s, a local farmer reported seeing a doglike creature nine feet tall at Camp Greentop near Sabillasville, Maryland.

The first mention of the name “Dwayyo” comes from a sighting in 1944 from an area in Carroll County, Maryland. Witnesses heard the creature make “frightful screams,” and there were footprints attesting to the claims of the sighting.

But it was not until late 1965 and early 1966 that the creature made headlines when it was frequently sighted across the area. The first time was an incident

reported by Mr. Becker. The Fredrick Post revealed in early December that it had received numerous calls reporting sightings of the creature, so many that the initial witness, George May, was issued a hunting license for the creature by the County Treasurer's office and rallied a "call to arms" in the December 8, 1965, article "Dwayyo Hunt Tonight." The hunt must have been a bust, since Mr. May wrote a follow-up article the next day called "Dwayyo Hunt Flops." There were also many reports of the creature being sighted in early December at the nearby University of Maryland.

Later in the summer of 1966, the creature was again sighted on the outskirts of Gambrill State Park. A man only referred to as "Jim A." encountered the Dwayyo as he was heading toward a camp site. It was described as a shaggy, two-legged creature the size of a deer that had a triangle-shaped head with pointed ears and chin. It was dark brown in color, and when approached it made a horrid scream and backed away from the man. Jim described it as having an odd walk as it retreated; its legs "stuck out from the side of the trunk of the body, making its movements appear almost spider-like as it backed away."

In the late fall of 1976, another sighting of the Dwayyo took place in Fredrick County near Thurmont between Cunningham Falls State Park and Catoctin Mountain National Park. Two men drove off Route 77 and onto a private road so they could "spot deer" with their headlights in order to see how thick the native population had become before deer season. To their surprise, they did not catch a deer in their lights but instead a large animal ran across the front of their car. They described the creature as "at least 6 ft tall but inclined forward since it was moving quickly. Its head was fairly large and similar to the profile of a wolf. The body was covered in brown or brindle colored fur, but the lower half had a striped pattern of noticeable darker and lighter banding. The forelegs (or arms) were slimmer and held out in front as it moved. The back legs were very muscled and thick similar to perhaps a kangaroo. This was not a hominoid type creature; it did not have the characteristics of an ape. It was much more similar to a wolf or ferocious dog. However it was definitely moving upright and appeared to be adapted for that type of mobility. I was particularly impressed by the size and strength of the back legs, the stripes on the lower half of the body and the canine-wolflike head."

It was in this same vicinity where the next sighting took place, but two years later, in 1978, by two park rangers near the Cunningham Falls area, where they encountered “a large hairy creature running on two legs.”

According to Aubrey (not her real name), she was driving her old Subaru on Coxey Brown Road near Myersville, Maryland, late in the summer of 2009, when she had an eerie feeling. It was as if she were being watched. The road was lined with trees, and she was on the outer edge of Gambrill State Park, where the forest was beginning to grow thicker. According to her, as she turned on Hawbottom Road, where her friend lived, the eerie feeling became overwhelming. The hairs on the back of her neck rose in terror as she sensed the unseen eyes upon her. She wanted to stop the car and take her breath, but she was afraid that she would veer off the road and hit a tree because her nerves were getting so unsteady that she began to shake. But she knew that whatever was watching her and following her was out there, and she took what little comfort she had by being safer inside her rusty car. Still, to prevent a wreck, she slowed down as she headed south, and that was when she saw the creature.

At first it was a blur to the right of her peripheral vision. Something that was moving through the trees, a shadow that flickered as it went in and out of sight on the edge of her vision. It was a brown smear of color that popped out in contrast to the dull dark grey trees that she passed.

The Dwayyo is a large, wolflike, bipedal creature that has been reported primarily in West Middletown, Maryland (art by Ricardo Pustanio).

Whatever it was, it bobbed through the underbrush and between the trees to keep pace with her car. She thinks at the time that she was going around twenty-five miles per hour. She then slowed down once more to take a good look to her right and make sure that she was not seeing things. As her car slowed to a crawl, the brown, blurry smear of color seemed to bound out of the woods closer to the road. With a massive leap the hazy color became flesh as a huge, doglike animal on two legs emerged from the foliage.

The sight of the fangs, Aubrey wrote, was burned into her memory. A huge mouth grimaced in anger and hate. She could feel the fangs as if they were ripping her skin while the creature stood there panting on the side of the road. Drool dripped from its huge mouth as she heard a loud growl, and she looked into the dark eyes. Darkness took up its entire eye; there was no white at all. It was if she was staring death and hell head on in dizzying madness.

Then it leaped, arms outstretched with claws grasping the wind. Instinctively, Aubrey stepped on her gas pedal with all her might. The squeal of her tires made it seem as if her car, too, was screaming in horror at the thing that emerged from the dark, gloomy forest.

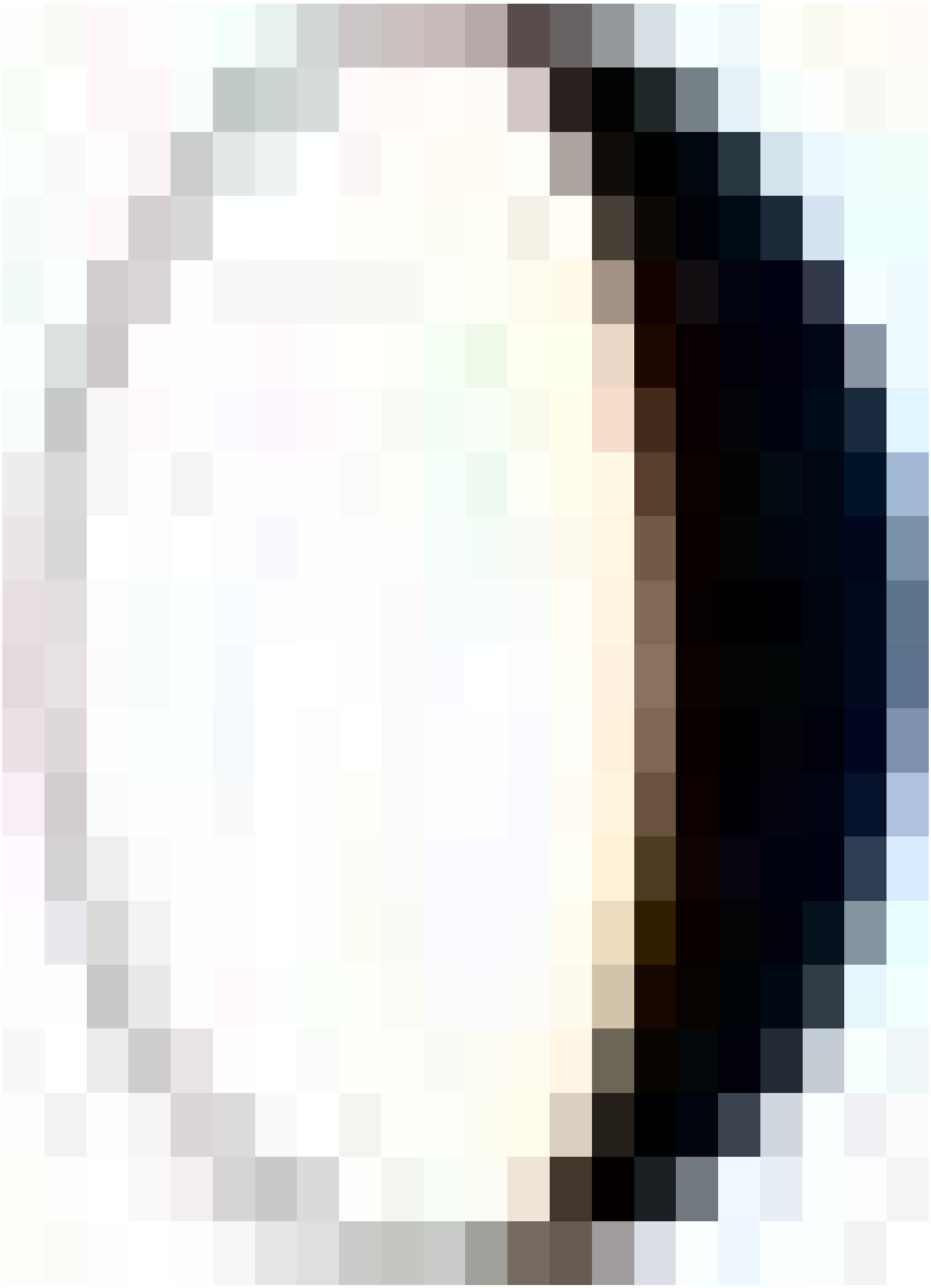
She did not look back. She didn’t want to know if the thing was following her. She didn’t feel the eyes upon her anymore. She was too shaken to really feel anything at all. When she made it to her friend’s house, she sat in the driveway, shaking as she looked around to make sure the creature had not followed her there. The house was also in the woods at the opposite side of the state park.

When she felt safe again, she made a mad dash for her friend's door and banged on it frantically. He did not know what to make of her story. Aubrey knew he did not believe her. He had lived in the woods all his life and he had never encountered what she had seen. He assured her that it must have just been a dog, perhaps a rabid one at that. Her mind was playing tricks on her.

But the young woman knew what she had seen that late summer day. It was no dog. It was something out of a horror movie come to life before her eyes. Though she told nobody what she felt it really was, she called it a werewolf; that is, until after she did some research in the local college library and came up with the name that others had called it when they, too, saw the forest come alive. She had encountered the Dwayyo.

According to local authorities there are always rumors of the creature being sighted in the state parks surrounding Frederick County, but few are willing to come forward to make a formal report because they are afraid of ridicule or doubts about their sanity. Aubrey was one of those. Even though the encounter was one of the most horrifying things she had ever experienced, the fear of what others will think of her because of what she saw is even greater. She vows that the creature she saw on Hawbottom Road will not take anything else from her life. "The Dwayyo has taken enough."

E



Eagle Creek, Ohio

Is it possible that there was once a tribe of Native Americans who, a time long ago, worshipped the werewolf—or truly believed that they were werewolves?

On an afternoon in 1949, Kentucky farmer E. C. Ayres was digging post holes in a field on his small bottomland acreage when a metal glint caught his eye. He bent down to examine what appeared to be an old copper wrist band among the wet clay.

While finds like the one Ayres made that afternoon were not uncommon in an area that had once been the home of many Native American tribal cultures and where artifacts were regularly turned up by a farmer's plow, something told Ayres that it was no ordinary find he had made.

A. C. Ayres was right in that feeling. He had found the first clue pointing the direction to one of the most macabre archeological finds ever made in North America. The Kentucky farmer had unearthed the first evidence of a bizarre wolf-worshipping Indian cult that had practiced strange rites when the field in which he was standing had been a wilderness.

Ayres decided to call archeologists at the University of Kentucky, who had made known to farmers in Owen County their deep interest in artifacts from the Ohio Valley Mound Builder Indians who had once flourished there in prehistoric times.

The field team that arrived at Ayres's farm became greatly excited when the

farmer took them to the site where the object had been found, they observed at once that Ayres had been digging his new post hole on an ancient burial mound built perhaps 1,500 years earlier by a group of people anthropology referred to as the Adena Culture.

In the spring of 1950, archeologists began probing the area with only a slight hope that any further significant finds might be made. But then digging tools encountered shreds of what appeared to be the decomposing fiber of some organic material, suspected to be leather. Proceeding with great care from the small corner of the material that had been exposed, the archeologists began moving with excited swiftness when portions of a human skeleton began to emerge.

Within hours the scientists had uncovered the skeletal remains of what had been a large man, who had apparently died or been killed at the prime of his life in some remote era.

The body had been encased in tightly bound leather and had been laid to rest in the mound on a pallet of bark. A second covering of bark had been placed over the corpse. Curiously, the skull of the ancient man had been violently crushed in some manner.

As scientists labored to put all the pieces back together, an amazing discovery was made. Among the bone shards, a skeletal fragment that was not of human origin was found.

Examination showed the alien bone to be the intricately cut jaw of a wolf, carved from the total skull of the animal in such a fashion that a rear, handle-like portion extended forward to a point where the front teeth of the animal still protruded from the upper palate structure.

An object identical to the cut wolf jaw on the Ayres farm had been found almost ten years earlier at another archeological dig in nearby Montgomery County, Kentucky, by scientists sifting another mound grouping.

Archeologists had conjectured that the strange wolf tooth artifact had been significant to some ancient Adena religious ceremony, but it remained for the scientists assembling the Ayres skull to discover the macabre use to which the prehistoric tribe had put the sacred instrument.

A reconstruction of the skeletal remains indicated that the man buried in the mound had been no more than thirty years old at death. Piecing together the skull, scientists found the man’s four front teeth missing, although the remaining teeth were in perfect condition. Healed portions of the jaw showed that the four missing teeth had been deliberately taken out at some time during the man’s life.

When the archeologists once more picked up the wolf jaw carving they could not help observing that it fit perfectly into the space where the teeth of the prehistoric Indian had been removed.

Might there have been a wolf cult in the ancient forests of what is now Kentucky? Archeologists chanced upon the remains of an Adena man who evidently had several teeth removed and replaced with wolf fangs.

The composite that emerged was one in which a full set of wolf fangs protruded from the skeletal mouth of the Ayres man, giving him, even in death, an appearance that frayed the nerves. How much more frightening the wolf man of Eagle Creek must have appeared on the moonless nights when he stalked the primeval forests of Kentucky.

The discovery set off a flurry of scientific speculation about the meaning of the wolf tooth artifact in the daily life of the ancient culture.

Was there a special wolf cult among the Adena? What might their ceremonies have been to require the use of the raw, keen wolves' teeth inserted into the mouths of their priests?

Anthropologists were certain that the body found buried in lonely splendor in the Ayres mound must have been that of a tribal leader, or a man of some other great importance. Few Adena people were given the honor of single mound burial, a practice reserved for persons of high rank.

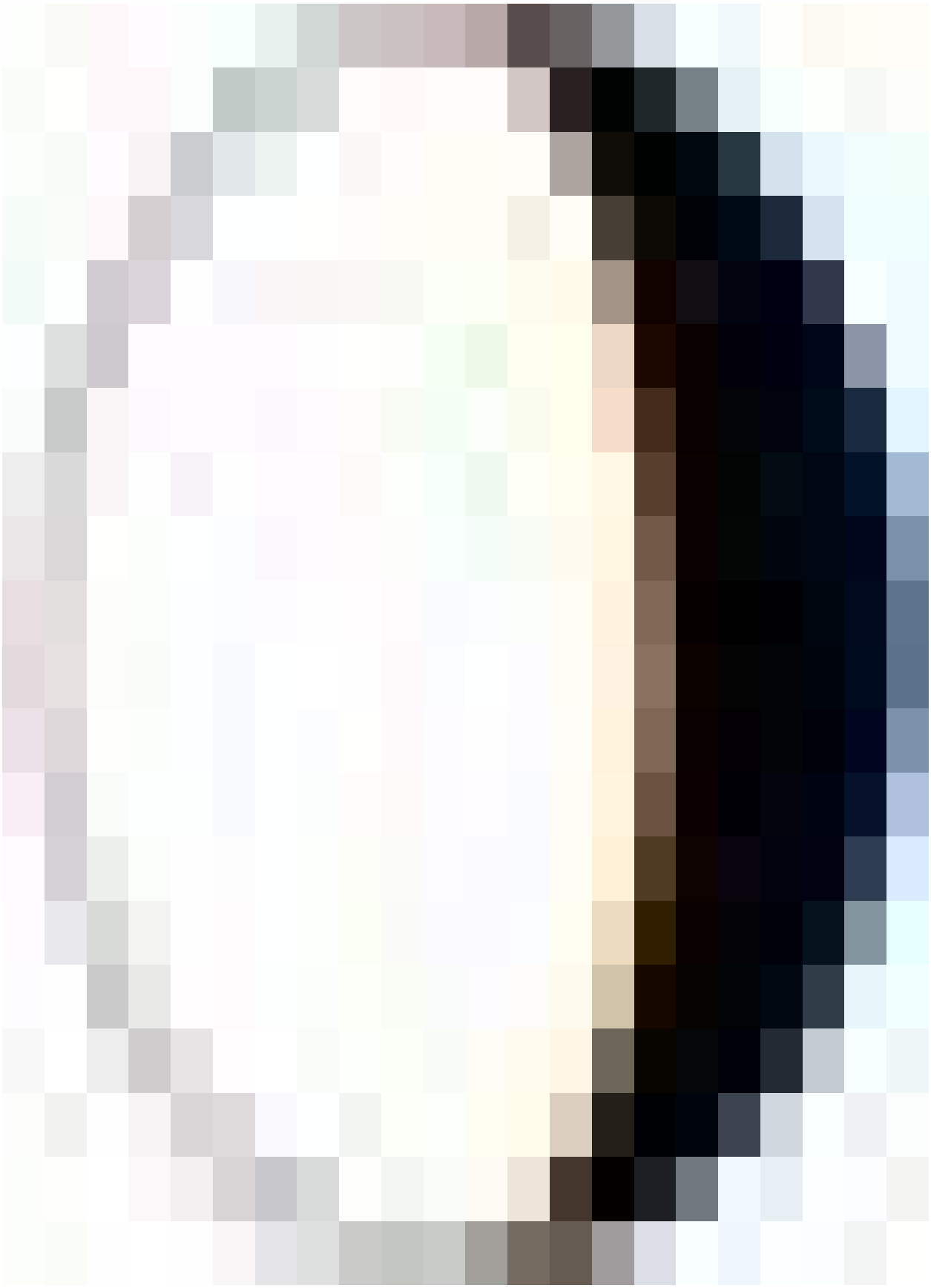
Some knowledgeable observers believed the Ayres man may have given his life in a sacred ceremony designed to propitiate a god, most likely the wolf. Several Indian cultures were known to place victims inside a leather bag, allowing the material to slowly contract and squeeze the life from the body. Often the skull was crushed when this method was employed.

The discovery of the werewolf cult of Kentucky and the Ohio Valley, substantiates, in part, a number of tribal legends previously thought to be baseless, in which terrible stories of men who became wolves are told.

Sometimes when the moon is full, those legends say, strange forms stalk the deep woods of the Ohio Valley and sharp, piercing howls reach toward the sky.

Sources:

Steiger, Brad. Real Monsters, Gruesome Critters, and Beasts from the Darkside. Canton, MI: Visible Ink Press, 2011.



Eisler, Robert (1904-1949)

Robert Eisler, author of Man into Wolf, had a distinguished and tragic life. Born in Vienna in 1904, educated there and in Leipzig, he gained his degrees and his doctorates summa cum laude. He was a Fellow of the Austrian Historical Institute, traveled widely, and visited the excavations at Ephesus, Milletus, and Knossos.

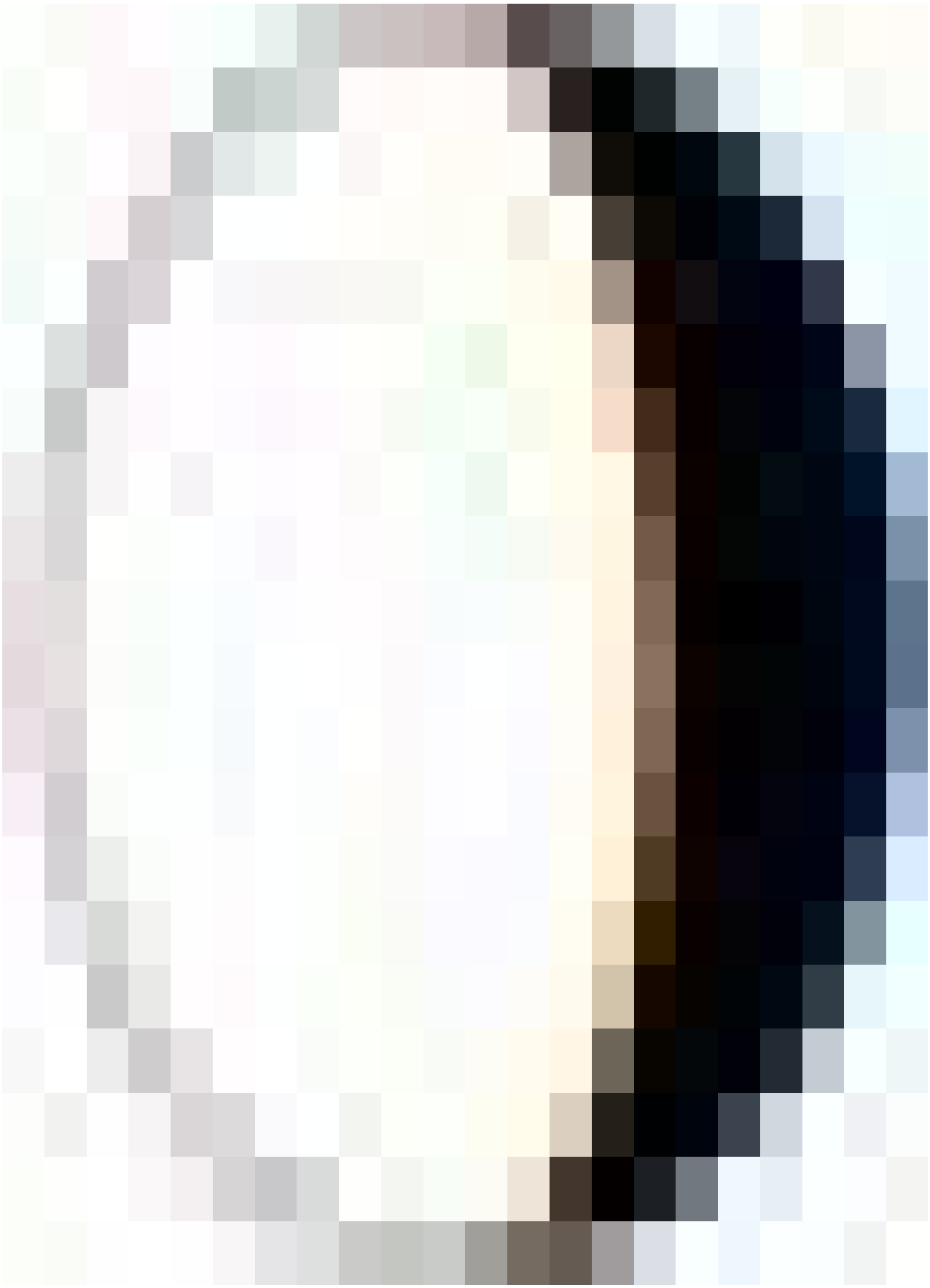
From 1925 to 1931, Eisler worked with the League of Nations in Paris and lectured at the Sorbonne on the origins of Christianity. He returned to his native Austria and spent the next six years doing research. In 1938, he had just received a position teaching comparative religion at Oxford when he was arrested by the Gestapo.

After fifteen months in Buchenwald and Dachau, he was released and permitted to travel to England to accept the position at Oxford. Although he lectured at the university for nearly two years, the terrible results of the treatment that he had endured in the concentration camps began to take their toll on his body. By now the war was in full fury, and he remained in England, continuing to research and write, until his death in 1949.

The author of many works in German, Eisler had his final achievement in Man into Wolf—An Anthropological Interpretation of Sadism, Masochism, and Lycanthropy in which he sought to demonstrate that all violence, from individual rape and murder to collective organized war, stems from an ancestral memory of humankind's prehistoric descent from timid vegetarian to savage, meat-and-blood eating lycanthrope. Eisler was convinced that humankind's collective consciousness—and conscience—had expressed its guilt all over the world in its legends, myths, and psycho-religious rites.

Sources:

Eisler, Robert. Man into Wolf. London: Spring Books, 1948.



Endore, Guy (1900-1970)

When Guy Endore attended Columbia University in the early 1920s and his classmates first began to perceive his literary talents—together with his aureole of blond hair—they began to describe him as the present incarnation of the young Percy Bysshe Shelley. Although Endore preferred the sciences, he excelled in the humanities and he was a member of a group of young intellectuals who included such future literary luminaries as Clifton Fadiman, Mortimer Adler, Edgar Johnson, and Henry Morton Robinson. It is unlikely, though, that any of his classmates in the Columbia Class of 1924 knew that Endore's childhood had known desperate poverty.

When he was just a small boy in Brooklyn, his mother died, and his father sent him, with his brother and three sisters, to a Methodist orphanage in Ohio. Later, family circumstances dramatically improved to the point where their father took them to Vienna. Here, however, rather than knowing comfort and peace of mind, Endore's father left his children with a French governess and then mysteriously disappeared.

For five years, the governess fulfilled her responsibility to her vanished employer and saw to it that the young Americans were trained in scholarly ways in the rigorous elementary schools and gymnasia of Vienna. And then the funds ran out. The governess appealed to the U.S. Consulate to intervene and the Endore children were restored to their father, who had taken residence in Pittsburgh. Guy enrolled in Schenley High School and the Carnegie Institute of Technology in Pittsburgh before his acceptance at Columbia.

Soon after his graduation, he married his wife Henrietta and managed to support himself, his wife, and eventually a child by doing translations from French and German. His first book, published in 1929, was a biography of Casanova. His

second was a study of Joan of Arc. In 1933, he published the famous horror tale Werewolf of Paris.

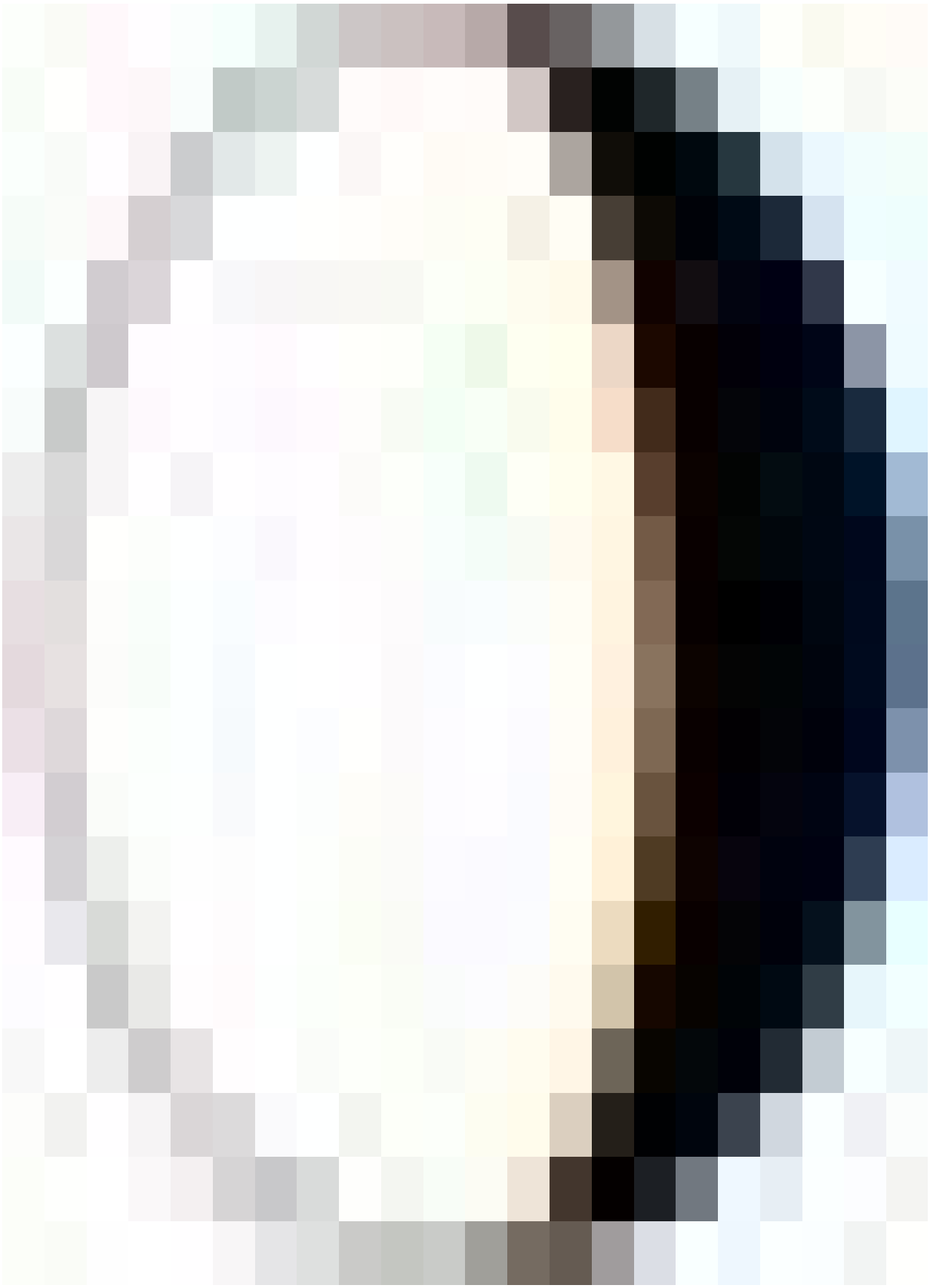
Endore, his wife, and two daughters Marcia and Gita, survived the Depression years by answering Hollywood's call to come to Los Angeles and write scripts for motion pictures. He subsequently wrote scripts for all the major studios and worked on a number of horror films, including The Mark of the Vampire (1936). Although Endore's werewolf novel is credited as the inspiration for The Werewolf of London (1935) and Curse of the Werewolf (1961), it actually bears very little resemblance to either one of the cinematic treatments. Endore's wolf man is based on the actual case of François Bertrand, who was truly more ghoul than werewolf.

Endore wrote a number of novels after his stint at the studios, including Methinks the Lady (1946) and King of Paris (1956).

Sources:

Endore, Guy. The King of Paris. New York: Simon and Schuster, 1956.

Melton, J. Gordon. The Vampire Book: The Encyclopedia of the Undead. Canton, MI: Visible Ink Press, 2011.



Enkidu

Perhaps our earliest written record of a manbeast appears on a Babylonian fragment circa 2000 B.C.E. which tells the story of King Gilgamesh and his werewolf-like friend, Enkidu. The Epic of Gilgamesh remains to date the oldest known literary work in the world. Although it comprises twelve cantos of about 300 verses each, ancient records indicate that the original epic was at least twice as long as its present length.

Pieced together from 30,000 fragments discovered in the library at Ninevah in 1853, the story tells of Gilgamesh, the legendary Sumerian king of Uruk, and his quest for immortality. At first perceiving the physical aspect of his quest lies in perpetuating his seed, Gilgamesh becomes such a lustful monarch that no woman in his kingdom is safe from his advances. The goddess Aruru, assessing the situation, decides to take matters into her own hands, and she forms the beastman Enkidu from clay and her spittle in order to create an opponent powerful enough to challenge Gilgamesh.

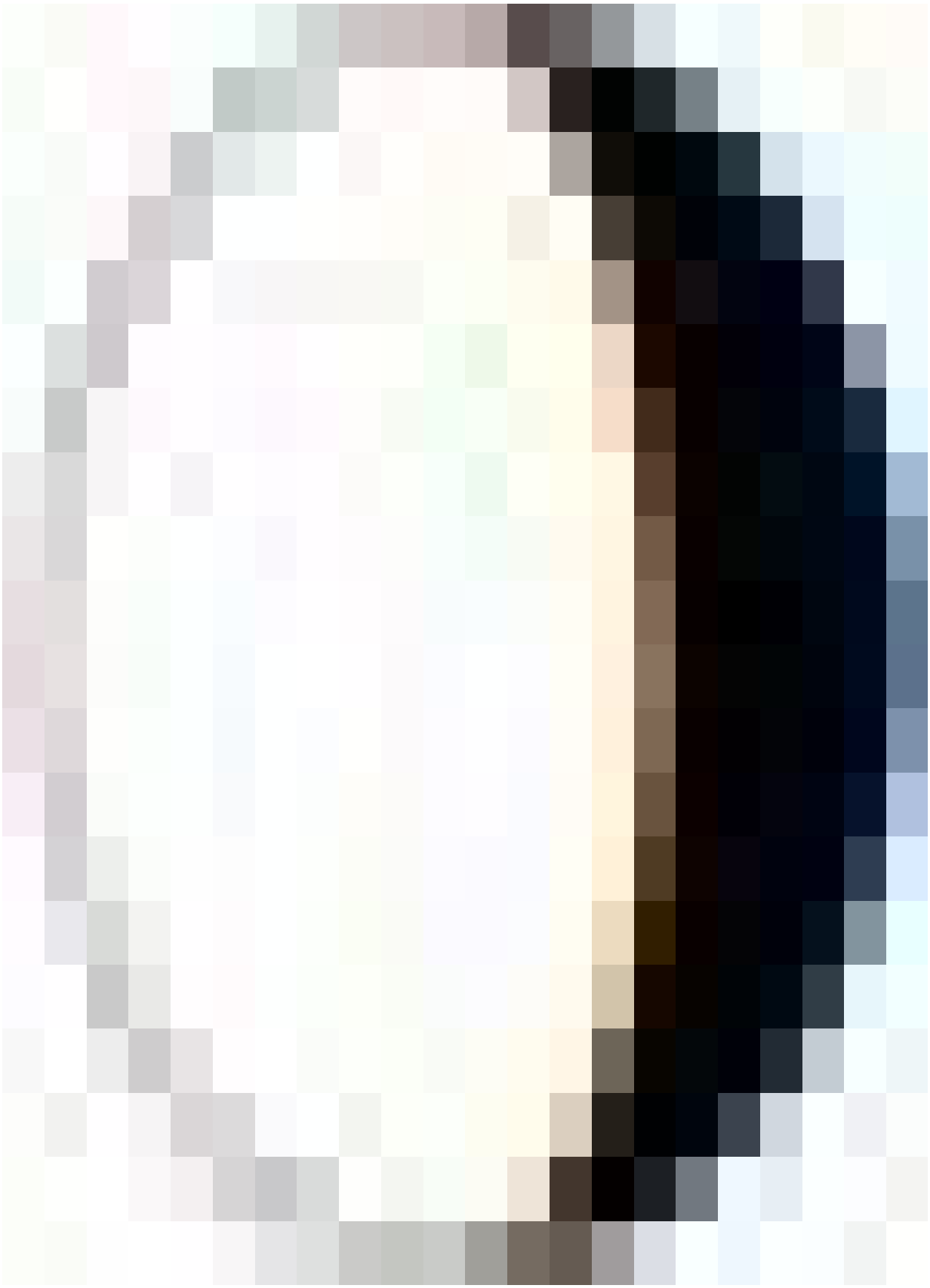
Gilgamesh soon learns of this hairy wildman of the desert who protects the beasts from all those who would hunt in his desolate domain, and the king begins to have uncomfortable dreams of wrestling with a strong opponent whom he could not defeat. Gilgamesh sends a woman into the wilderness to seduce the wild beastman and to tame him. She accomplishes her mission, teaching him such social graces as the wearing of clothing and other amenities of civilization as they wend they way to Uruk. When Enkidu eventually arrives in the city, the two giants engage in fierce hand-to-hand combat. The king manages to throw the beastman, but instead of killing him, the two become fast friends, combining their strength to battle formidable giants and even the gods themselves. It is the jealous goddess Ishtar who causes the fatal illness that leads to Enkidu’s death.

Gilgamesh finally abandons his search for immortality when the goddess Siduri Sabitu, dispenser of the Wine of Immortality to the gods, confides in him that his quest will forever be in vain—the cruel gods have decreed that all mortals shall die. Each day should be treasured, she advises, and one should enjoy the good things of life—a wife, family, friends, eating, and drinking.

Sources:

Gordon, Stuart. The Encyclopedia of Myths and Legends. London: Headline Books, 1993.

The Reader's Companion to World Literature. New York: New American Library, 1956.



Ethnology of the Werewolf

In the beginning of the thirteenth century, Gervase of Tillbury wrote in Latin in his Otia Imperialia: “In English they say werewolf, for in English were means man, and wolf wolf.” In Medieval Latin, werewolf was written guerulfus.

In Scandinavia, the Norwegian counterpart to werewolf is vargulf, which, literally translated, is “rogue wolf.” In Swedish, varulf; Danish, vaerulf. The Norse words Ulfhedhnar (“wolf-clothed”) and ber-werker (in German, barenhauter) refer to the skins worn by the dreaded Northern warriors when they went berserk, war-mad, running amuck among their opponents.

In other regions of Europe, we have the Medieval Norman, garwalf; in Norman-French, loup-garou. In Portugal, lobarraz; in Italy, lupo-manaro; in Calabria, lupu-minaru; and in Sicily, lupu minaru.

In the Slavonic languages, the werewolf is called vlukodlak, literally “wolf haired” or “wolf-skinned.” In Bulgaria, vulkolak; Poland, wilkolak; Russian, volkolka or volkulaku; Serbia, vulkodlak.

In modern Greek, the word brukolakas or bourkolakas can apply to vampires as well as werewolves, since it is adapted from a Slavic word for a creature that flies or attacks by night.

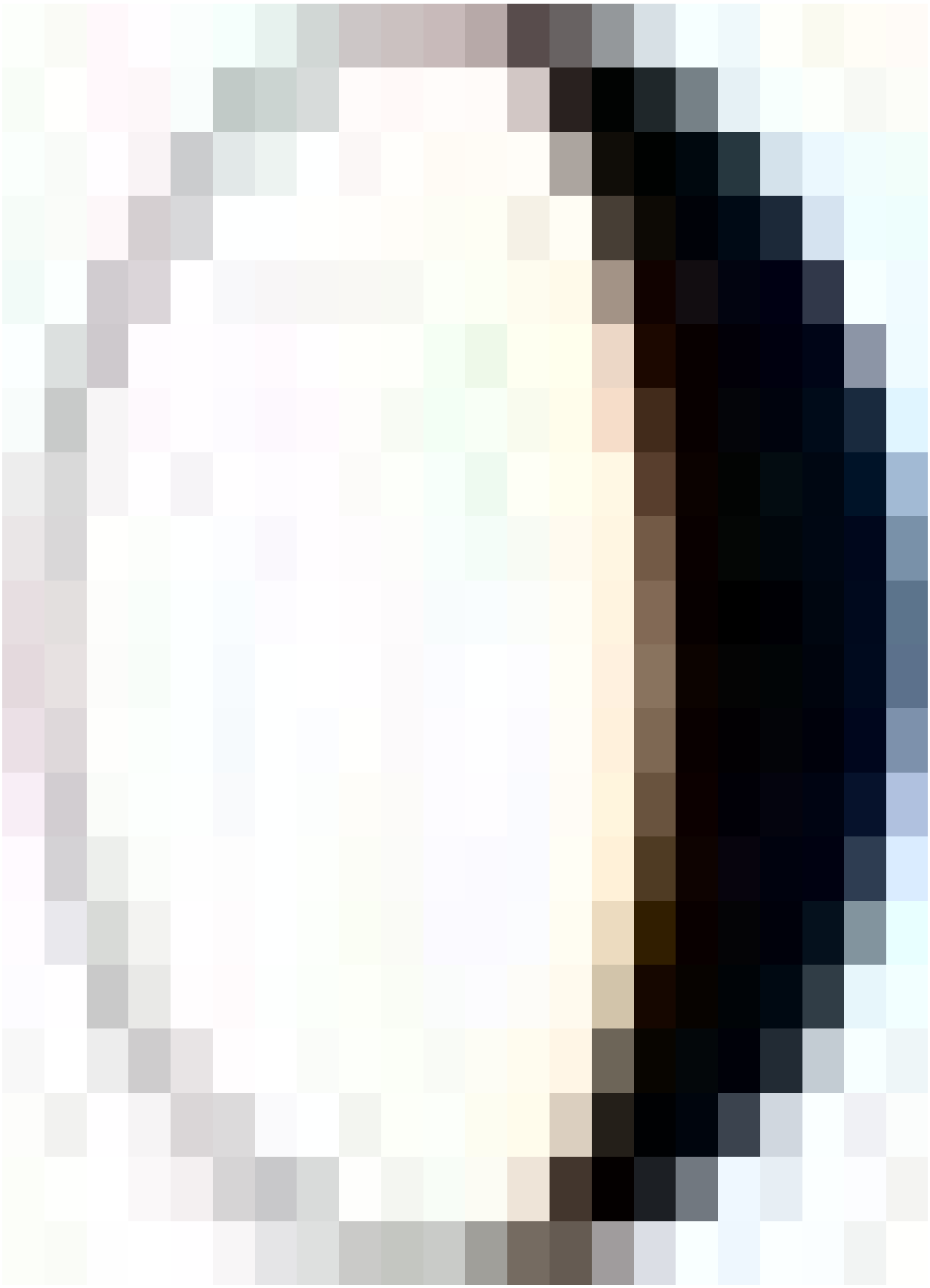
Sources:

Eisler, Robert. Man into Wolf. London: Spring Books, 1948.

Simek, Rudolf. Dictionary of Northern Mythology. Trans. Angela Hall. Rochester, NY: Boydell & Brewer, 1993.

Spence, Lewis. An Encyclopedia of Occultism. New Hyde Park, NY: University Books, 1960.

There are many names for the werewolf, depending on the culture, such as lupo-manaro, loup-garou, Ulfhedhnar, and many more (art by Ricardo Pustanio).



Exorcism

During his Sunday, March 4, 1990, sermon at St. Patrick's Cathedral in New York City in New York, Cardinal John O'Connor stated that diabolically instigated violence is on the rise around the world, and he disclosed that two Church-sanctioned exorcisms had been performed in the New York area within that past year.

Cardinal O'Connor went on to say that the novel The Exorcist by William Peter Blatty was a gruesomely authentic portrayal of demonic possession. Perhaps the only exposure that most people have to the concept of exorcism is derived from that popular novel and motion picture—and perhaps the majority of those who read the book or shuddered through the chilling cinematic version believe that such demonic manifestations and such rites of exorcism exist only in the lively imagination of authors of horror novels. Those people could not be farther from the truth.

Lorraine and her late husband Ed Warren of the New England Society for Psychic Research revealed that they had been present during the two violent exorcisms referred to by Cardinal O'Connor. The first exorcism involved a woman who howled like a wolf, vomited vile fluid from her mouth, and who levitated about a foot off the floor while the priests and their assistants tried to hold her down. The second case was that of a woman who had been into drugs and who joined a satanic cult. She spoke in the deep, rough voice of a vulgar, profane man, and she struggled against her exorcists with such strength that seven people could not restrain her. She, too, snarled like some monstrous beast, levitated, and vomited vile fluids.

On December 30, 1998, the London Guardian reported that Christian clergy are increasingly being called upon to conduct exorcisms to rid people of evil spirits.

The Church of England and the Roman Catholic Church declined the opportunity to make an official comment, but they did admit that every diocese has dedicated staff experienced in dealing with exorcism. While some clerics are embarrassed by critics who claim the entire subject hearkens back to the Middle Ages, priests throughout the Western world are coping with steadily growing demands for exorcism and requests to drive away evil spirits from the afflicted.

Reverend Peter Irwin-Clark, an evangelical Anglican priest in Brighton and a former lawyer, brushes off criticism of such work by reminding his detractors of the frequent references in the New Testament to demonic possession and the commandments of Christ to his followers to cast out evil spirits.

The Church of England has established the Christian Deliverance Study Group for the purpose of examining the issues of exorcism and demon possession. In order to divert criticism by mental health professionals that evil spirits are more likely to have their origin in psychiatric disorders than Satan, the Church has issued guidelines that advise priests to work in close cooperation with medically trained professionals.

Rev. Tom Willis, an authorized Church of England exorcist for more than thirty years in the York diocese, told The Guardian that his experiences have convinced him that about one in ten people see a ghost in their lifetime:

People see apparitions, objects moving around, they experience being tapped on their shoulder, doors opening or strange smells. I've seen objects disappearing and re-appearing in a neighboring room. It's not clear to me whether this is an offshoot of the human mind—some sort of stress leaking out—or if it is something using human energy. I've had the experience of poltergeists reading my mind. It can be quite frightening.

In their remarkable book Werewolf: A True Story of Demonic Possession, Ed and Lorraine Warren recount the exorcism of Bill Ramsey, a man possessed with the spirit of a werewolf, by Bishop Robert McKenna. The Warrens were in attendance, along with a number of journalists and four off-duty policemen, especially hired by the bishop to defend him from the werewolf's violent attacks. During the course of the exorcism, when Bishop McKenna placed his crucifix against Ramsey's forehead:

[T]he werewolf inside him went berserk. He came up from his chair, snarling and growling at the Bishop … the Bishop had no choice but to retreat beyond the altar gate. [Ramsey] spittle flying from his mouth, eyes wild, began to rush through the gate…. But the priest stood absolutely still now, holding his cross up once again and beginning to speak in Latin … [Ramsey] felt suddenly weak … he felt his desire to attack the Bishop begin to fade … the werewolf's power was slipping quickly away. A faint roar sounded in [Ramsey's] chest, then faded. He brought up his hands, but they were no longer clawlike. They were merely hands.

Father Pellegrino Ernetti, an exorcist with the Vatican, has stated that some people actually do make pacts with Satan in order to become powerful werewolf-like creatures and to gain material success on Earth. He tells of a young French boxer who made such a pact after his career in the ring had proven to be very disappointing. After he allowed the beast to come into him, he was soon winning bout after bout—but then he still had the conscience to realize that his opponents very often were severely injured or disabled after fighting with him.

Father Ernetti said that the young boxer had the courage to come to him for help, and after a difficult series of exorcisms he was able to drive the beast from his body. Now the man leads a happy, normal life as a garage mechanic in Paris.

For the first time since 1614, the Vatican issued new guidelines for exorcisms in

January 1999. The new rite of exorcism is written in Latin and contained in a red, leather-bound, eighty-four-page book, and it very much reflects Pope John Paul II's efforts to convince a skeptical, materialistic generation that Satan is alive, well, and very much in the world. As Cardinal Jorge Medina Estevez, a Vatican official put it, "The existence of the devil isn't an opinion, something to take or leave as you wish."

Although the revisions do not drastically alter the words or the gestures to be used by the exorcists, the update does provide optional texts that may be utilized by the priests. And the new guidelines stress that the priest must be certain that the afflicted is not suffering from a mental illness or the excesses of his or her own imagination.

Sources:

"Clergy Responds to an Increasing Demand for Exorcisms." The Guardian, London, England: December 30, 1998.

D'emilio, Frances. "Vatican Updates Rules for Exorcisms." Associated Press, January 26, 1999.

Steiger, Brad, and Sherry Hansen Steiger. Demon Deaths. New York: Berkley Publishing, 1991.

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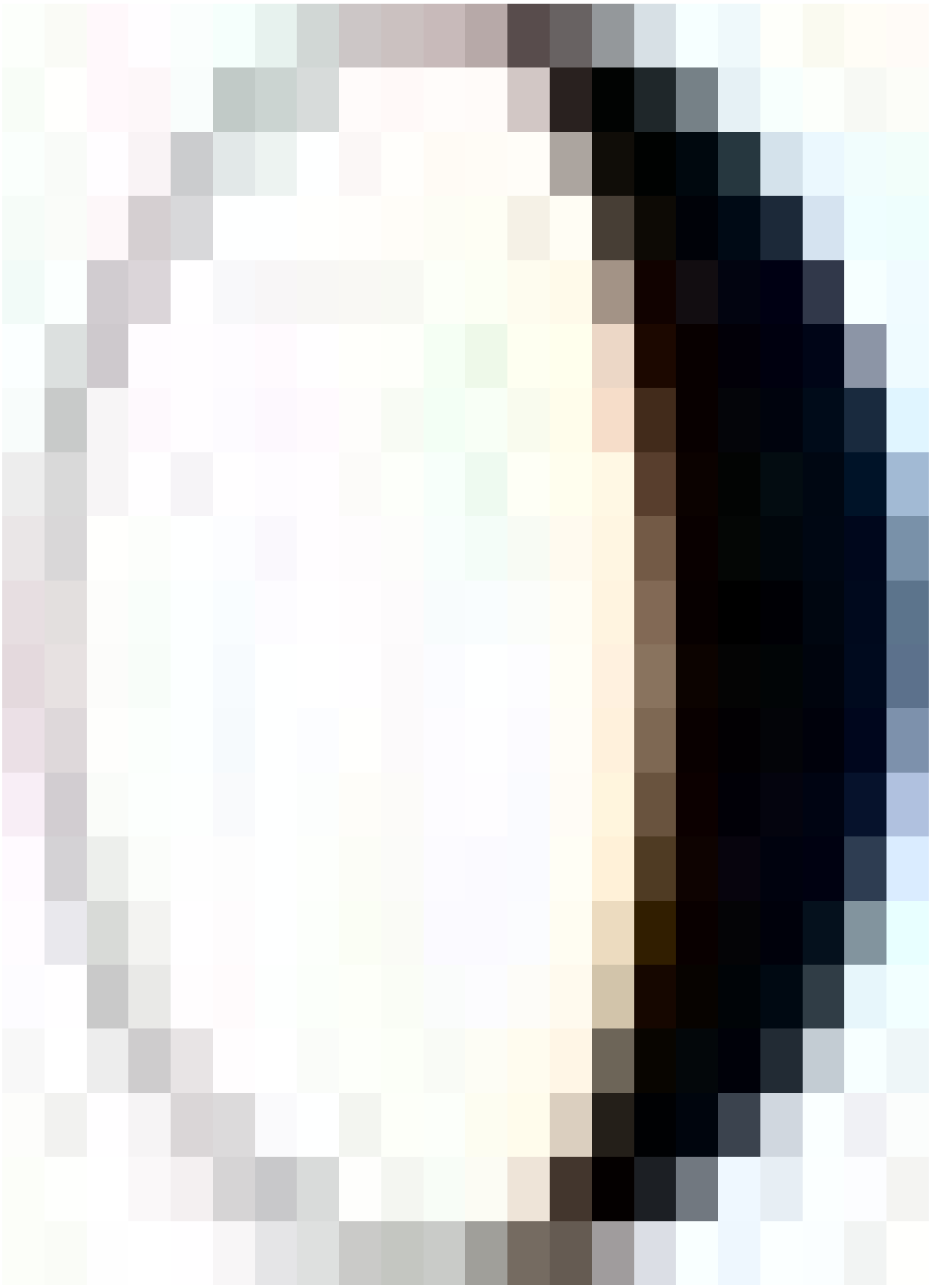
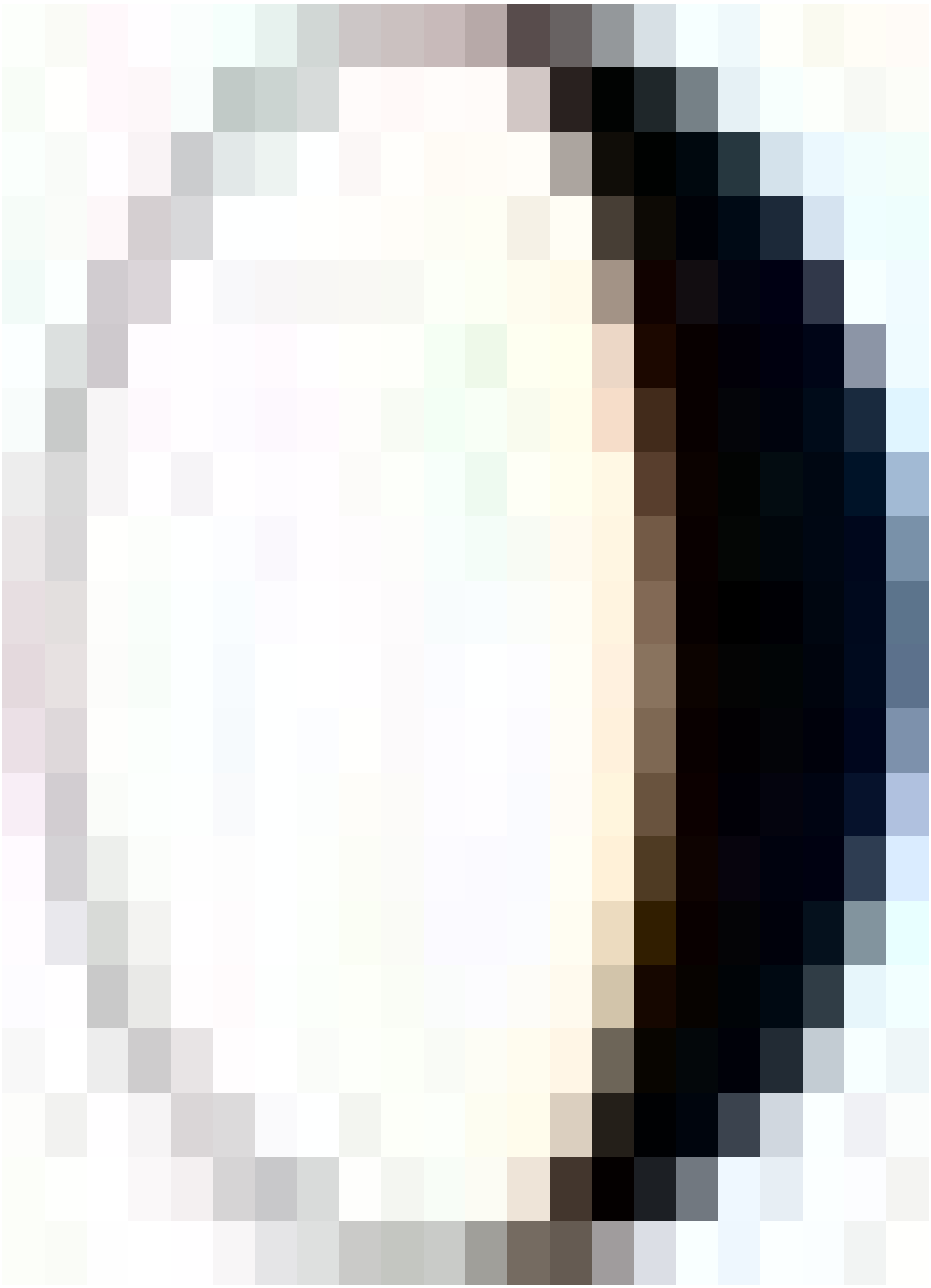


The Face of the Screaming Werewolf (movie, 1959)

Lon Chaney Jr. does double monster duty in this film, also known as The House of Terror. A mummy (Chaney) who was afflicted with lycanthropy is brought back to life during a thunderstorm and soon resumes his murderous werewolf ways. The film was directed by Gilberto Martinez Solares.



Familiars

How bizarre it is that in one culture it is perfectly acceptable for some individuals to acknowledge a totem animal or a spirit guide, while in another a person can be burned at the stake for professing essentially the same concept. During the same historical period when all good European children said their prayers and beseeched fourteen angels to keep watch over them while they slept, innocent men and women were being tortured to death for being suspected of calling upon other spirit entities to help them cure their neighbors of diseases.

The concept of certain spirit beings who assist a magician or a Witch undoubtedly hearkens back to the totem animal guides that attended the ancient shamans, for the familiars express themselves most often in animal forms. The black cat, for instance, has become synonymous in popular folklore as the traditional companion of the Witch. Attendant upon such a sorcerer as the legendary Cornelius Agrippa is the black dog or the dark-haired wolf.

Sorcerers and Witches were once said to associate with familiars, demons in animal form—such as a black cat—that would assist them.

The ancient Greeks called upon the Paredrii, spirit beings who were ever at hand to provide assistance to the physicians or magicians. In Rome, the seers and soothsayers asked their Familiares or Magistelli to lend supernatural assistance. In many lands where the Christian missionaries planted their faith, various saints provided an acceptable substitute for the ancient practice of asking favors or help from the totem animal; and interestingly, many of the saints of Christendom are identified by an animal symbol, e.g., the dog with St. Bernard; the lion with St. Mark; the stag with St. Eustace; the crow with St. Anthony. However, in those regions where the country folk and rural residents persisted in calling upon their familiars, the Church decreed the spirit beings to be demons sent by Satan to undermine the work of the clergy. All those accused of possessing a familiar or relying on it for guidance or assistance were forced to recant such an association or be in danger of the torture chamber and the stake.

While the wolf became the symbol for such Christian spiritual luminaries as St. Francis of Assisi and St. Edmund of East Anglia, for the common folk, to maintain the wolf as one’s personal totem was deemed as proof of their desire to be transformed into a werewolf.

Sources:

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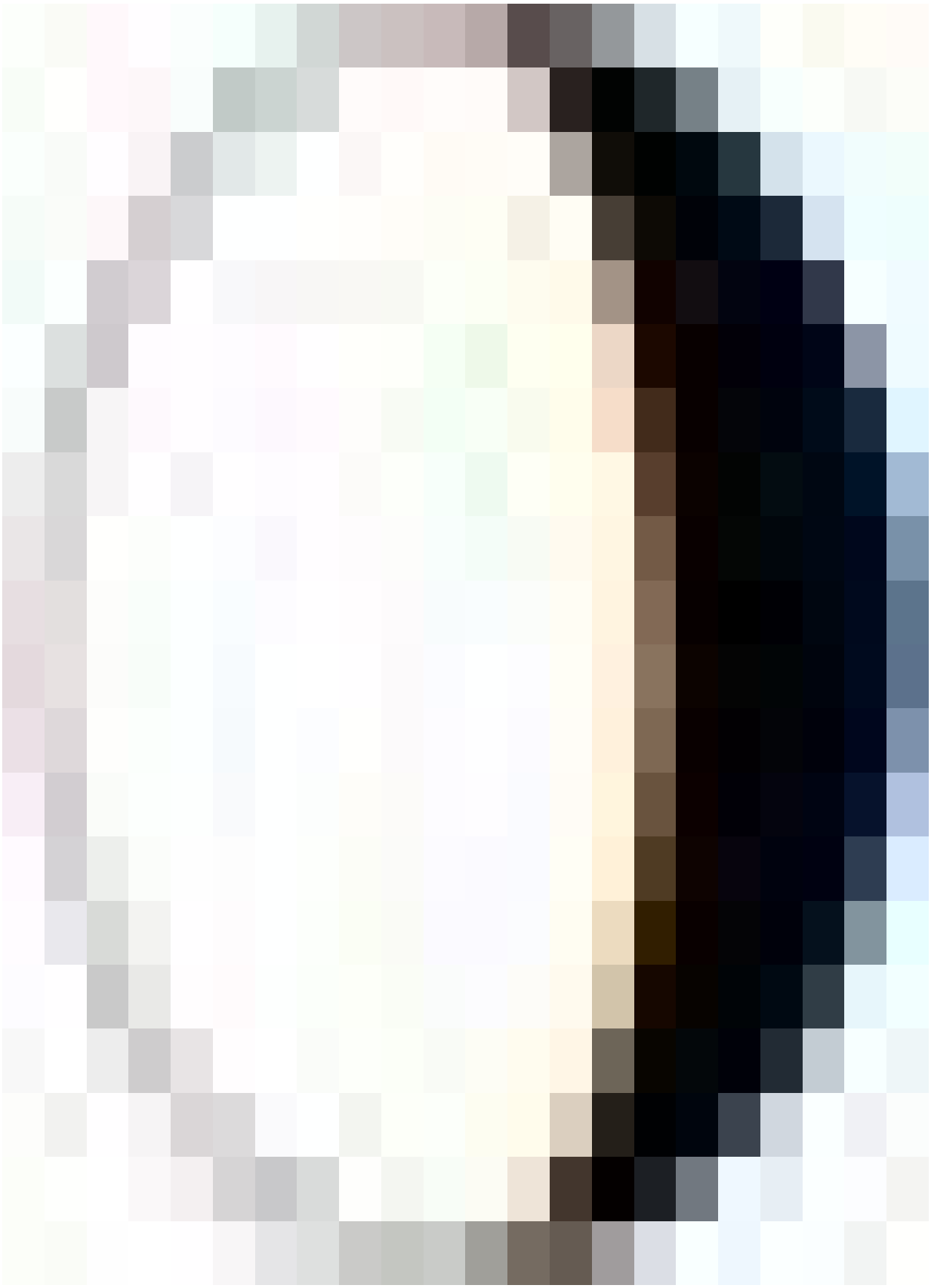
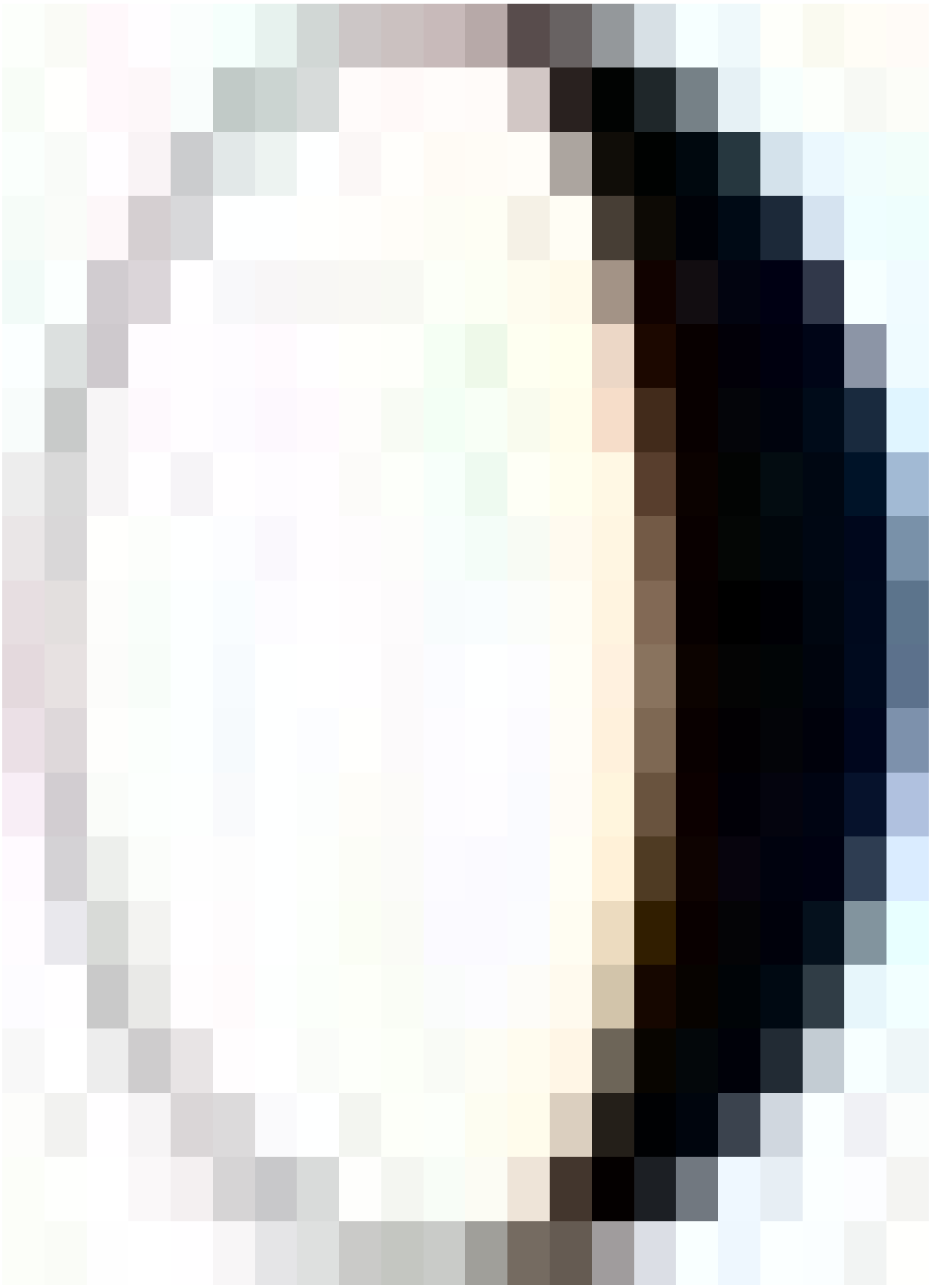


Fangs vs. Fiction: The Real Underworld of Vampires and Werewolves (television documentary, 2003)

This documentary, originally produced to air during Halloween weekend in 2003 to promote the theatrical film Underworld, was moved forward two months in an extended promotional effort for the motion picture. Written and produced by David Grabias, the documentary seeks to separate truth from fiction in the age-old accounts of encounters with vampires and werewolves. Utilizing numerous film clips from classic motion pictures of the supernatural creatures of the night, as well as preview scenes from the yet-unreleased Underworld, which dealt with an ancient warfare between werewolves and vampires, the documentary also included interviews with alleged real vampires and werewolves. Fangs vs. Fiction features interviews by such experts in the paranormal and supernatural fields as Linda Godfrey, J. Gordon Melton, Katherine Ramsland, and Brad Steiger. Fangs vs. Fiction occasionally is shown on the A&E channel and is available as an “extra” on the Underworld DVD.



Fenrir

When Garmr, the hound of hell, breaks free and begins its awful baying, Fenrir, the wolf child of the giantess Angrboda and the god Loki, will snap its fetters and devour the father of the gods, Odin, before Vioarr can protect him. All of these events signal the onset of Ragnarok (in Old Norse, “the final destiny of the gods”), the destruction of the old world and the old gods. Vioarr, the strongest of the gods after Thor, appears soon after Odin has been killed by Fenrir, and he avenges him by grasping the wolf’s jaws in his hands and ripping its mouth apart. Fenrir dies, and Vioarr joins the generation of gods who will live in the new world.

In some accounts of the myth of Ragnarok, Loki fathered three children by his dalliance with the giantess Angrboda—Fenrir, the wolf child; the Midgard serpent; and Hel. The gods decided to rear the wolf, but when Fenrir grew too strong for them to handle comfortably, they decided to bind him. The werewolf easily broke his fetters until dwarfs at last managed to create a chain that he could not shatter until he regained his freedom at Ragnarok, the end of the old world.

In certain tellings of the onset of Ragnarok, Garmr, the hound of hell, and Fenrir become one wolf that rips free of its chains and kills Odin. In other accounts, Garmr is also a wolf, and when Fenrir is freed, one of them swallows the sun, the other the moon. Still other versions allow Garmr and Fenrir to assume their traditional roles in the drama and assign the names Skoll and Hati to the two wolves who devour the sun and the moon.

Sources:

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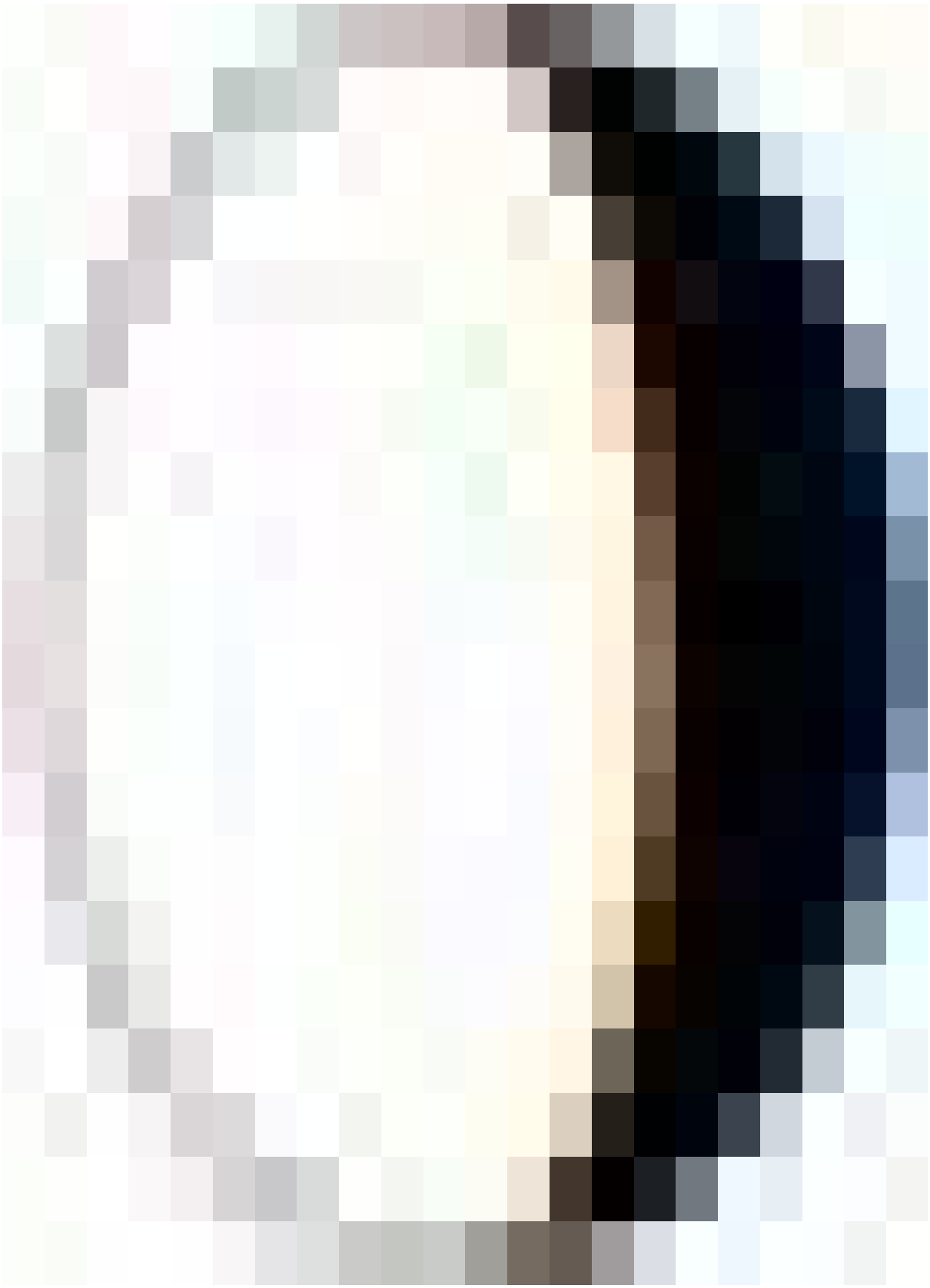


Fish, Albert (1870-1935)

Albert Fish was a sadistic werewolf, a cannibal, and a vampire who was believed to have killed, eaten, and drunk the blood of between eight and fifteen children. He also castrated a number of small boys, somehow believing in his demented rationale that he was paying homage to Abraham's near-sacrifice of his son, Isaac. In addition, official estimates tallied that Fish had molested more than one hundred children before his criminal career was finally terminated.

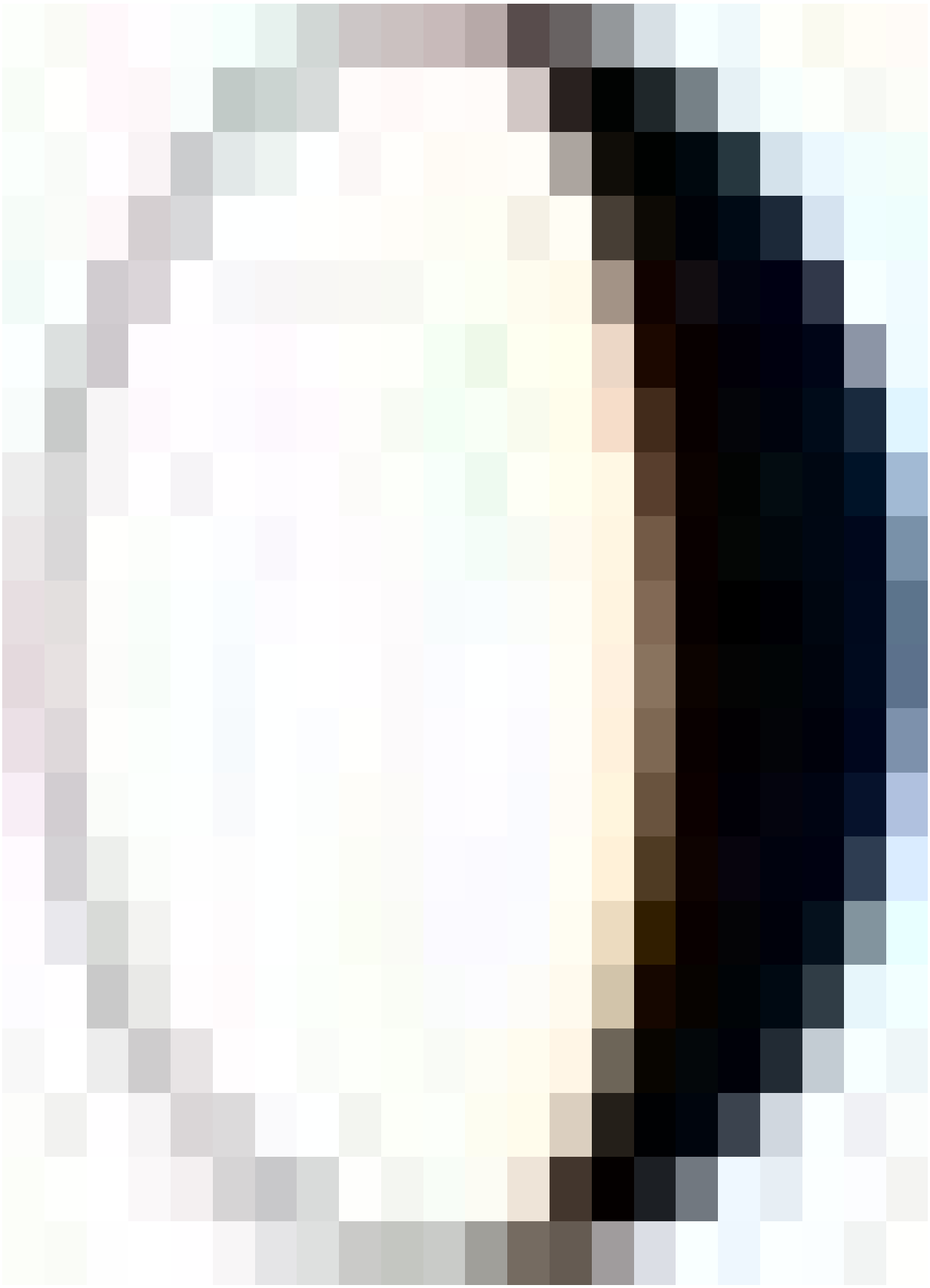
Born in 1870 in Washington, D.C., Fish came from a family where nearly every member was mentally unbalanced. Systematically whipped and abused as a small boy, Fish grew to become erotically stimulated by the cruel treatment. Later, he tried to justify his murders by proclaiming himself to be Christ returned, administering God's vengeance upon a sinful and depraved humanity. His killings, he explained, were really sacrifices that spared the chosen children from living a life of depravity and sin that would have led to their eternal damnation.

For six years after one of his most heinous crimes—the murder, dismemberment, and eating of ten-year-old Grace Budd—Fish continued to send obscene letters to the girl's parents, describing in perverse detail the sadistic acts that he had performed upon their daughter. It was this series of profane correspondence that led to Fish's eventual capture.

The monster died in the electric chair without showing any signs of fear of his own mortality. It was witnessed that he even helped the attendants adjust the straps and apparatus as he sat in the chair awaiting the moment when the warden pulled the lever.

Sources:

Masters, R. E. L., and Eduard Lea. Perverse Crimes in History. New York: The Julian Press, 1993.



Fortune, Dion

Dion Fortune, the author of the occult classic Psychic Self-Defense, defines the "psychic parasitism" and "psychic vampirism" that can result from any relationship in which one of the partners "feeds" upon the energy of the other. Such a psychic drain may occur in a pair of friends or lovers, between marriage partners, parent and child, and even in the office or work place. Ms. Fortune was a pupil of J. W. Brodie-Innes, one of the leaders of the Golden Dawn, and she later formed The Fraternity of the Inner Light.

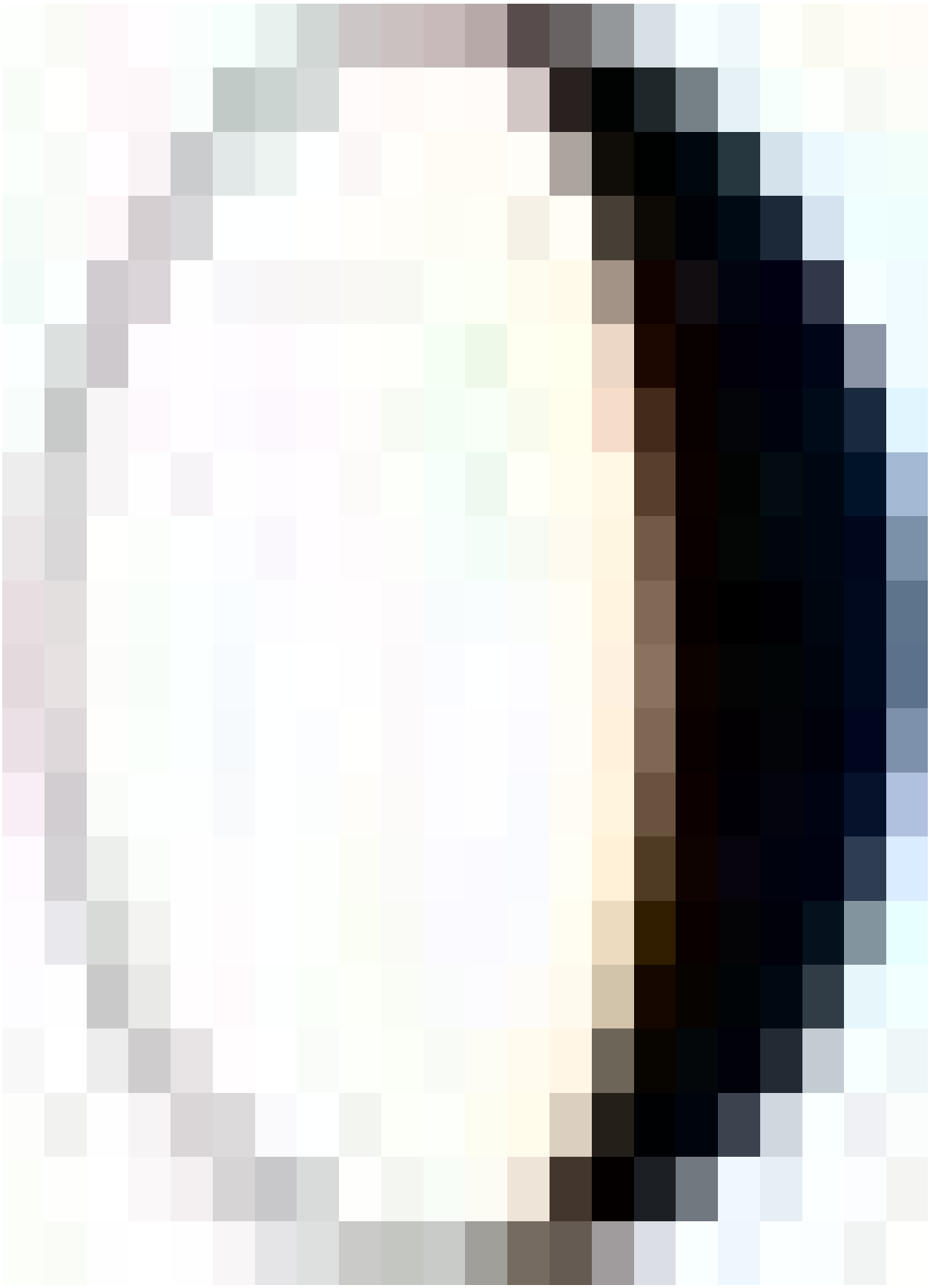
In her book Psychic Self-Defense, she tells how on one occasion she inadvertently created a werewolf with a powerful projection of her will. She had been lying in bed in that familiar altered state of consciousness wherein one is half-awake and half-asleep, brooding over her resentment against someone she was convinced had deliberately slandered her. In an interesting flow of thought progression, she considered throwing off all restraints and going berserk, like the Viking warriors of old. Then came the thought of Fenrir, the powerful and evil "judgment day" wolf of Norse mythology.

"Immediately I felt a curious drawing-out sensation from my solar plexus," she writes, "and there materialized beside me on the bed was a large wolf."

When she appeared about to move, the wolf snarled at her; and she admitted that it required all of the courage she could muster to order it off her bed. At last, the creature went meekly from the bed, turned into a dog, and vanished through the wall in the northern corner of the room. The next morning, Ms. Fortune said, someone else in the house spoke of dreaming of wolves and having awakened in the night to see the eyes of a wild animal glowing in the dark.

Sources:

Cavendish, Richard. The Powers of Evil. New York: G. P. Putnam’s Sons, 1975.



Fox Maidens of Japan

The seventeenth-century scholar P’u Sung Ling devoted his life to collecting and recording accounts of the fox maidens of Japan. One such story is that of the encounter of a young man named Sang.

Late one night Sang heard a knock at his door. When he allowed the unexpected visitor to enter his home, he was astonished to behold a girl of such great beauty that his heart began immediately to pound. When she identified herself as Lien Shiang, a singing girl from the red light district of the village, Sang allowed his passion to take full control of his senses and he made love to the beautiful girl until dawn. Lien Shang left at sunrise, but she promised to return to him every fourth or fifth night.

On one of those nights when Sang was not expecting Lien Shang, he sat alone, deeply engrossed in his studies. When he glanced up from his work, he was startled to see that a very young, very elegant girl with long, flowing hair stood watching him. For a nervous moment, Sang wondered if she might be one of the fox maidens about whom he had so often heard eerie tales. The lovely girl laughed and promised him that she was not such a creature. Her name was Lee, and she came from a very honorable family.

When Sang took her proffered hand and led her to a sitting cushion, he could not help noticing how cold she felt. She quickly explained that she had been chilled by the evening frost as she walked to his house. Lee went on to astonish Sang by her admission that she had fallen in love with him from afar and that she had decided to sacrifice her virginity to him that very night. Hardly able to believe his good fortune, the young student enjoyed another evening of rapture with the beautiful and highly responsive girl.

Before she left the next morning, she forthrightly asked Sang if there were any other women in his life. The student admitted his liaison with Lien Shang, and Lee became very serious when she stated that she must be careful to avoid the other girl, because they were of very different classes. Then she presented Sang with one of her shoes, whispering that whenever he touched it, she would know that he was thinking of her. But before she left in the mist of dawn, she admonished him never to take the shoe out when Lien Shang was there with him.

The next evening, when he paused in his studies, Sang took the shoe from its hiding place and began to stroke it lovingly, his thoughts filled with the memory of the lovely Lee. Within moments, she was at his side. After their embrace, Sang wondered aloud how she had come to his home so quickly, but Lee only smiled and evaded the question.

A few nights later, when Lien Shiang was visiting Sang, she looked at her lover carefully and bluntly told him that he did not appear to be well.

When the student replied that there was nothing wrong with him, Lien told him that she would not return for ten nights.

During that period, Lee came to Sang’s home every night; and on the tenth night, she hid herself nearby to see what her rival, Lien Shiang, looked like. She was near enough to the house when Lien told Sang that he looked terrible, that he must be suffering from spirit sickness. She could perceive that he had been making love to a ghost.

And now the two different classes of spirit entities are revealed. Lee appears and

warns Sang that Lien Shiang is a fox maiden. Lien admits the charge, and she confidently informs Sang that there is no danger in a human making love to a fox-woman every four or five days. On the other hand, if he were to make love to a ghost, his health would soon be debilitated and he would eventually die. Lee, Lien Shiang accuses, is a ghost—and Sang's life is in great danger.

Sang, who truly has weakened his body by making love to both a fox maiden and a ghost, collapses and falls desperately ill. But this story from old Japan is not a tale in which the werefox and the ghost gleefully claim their victim. Both of the supernatural women set about nursing the young student back to health. Lee confesses that even though she is a ghost, she has fallen deeply in love with Sang. Because she realizes that her presence is detrimental to her lover, she will make the great sacrifice and leave his house forever.

The story by P'u Sung Ling has a happy, if somewhat bizarre, ending. Lee comes upon a household in which a beautiful young girl has just died. She takes over the body and returns to Sang as a flesh and blood woman. As soon as Sang is fully recovered, he marries Lee. Lien Shiang remains in the household until she bears a son. Once she has delivered the child, she dies and returns to her true form of a fox. Ten years later, though, following Lee's example, Lien Shiang's spirit finds the suitable body of a young woman and she returns to Sang and Lee —and the three of them live happily ever after.

RICARDO PUSTANIO 2010

Werebeast stories even stem from the Far East, from which the unusual story of a fox maiden, a ghost, and the man they both love originates (art by Ricardo Pustanio).

Sources:

Hurwood, Bernardt J. Vampires, Werewolves, and Ghouls. New York: Ace Books, 1968.

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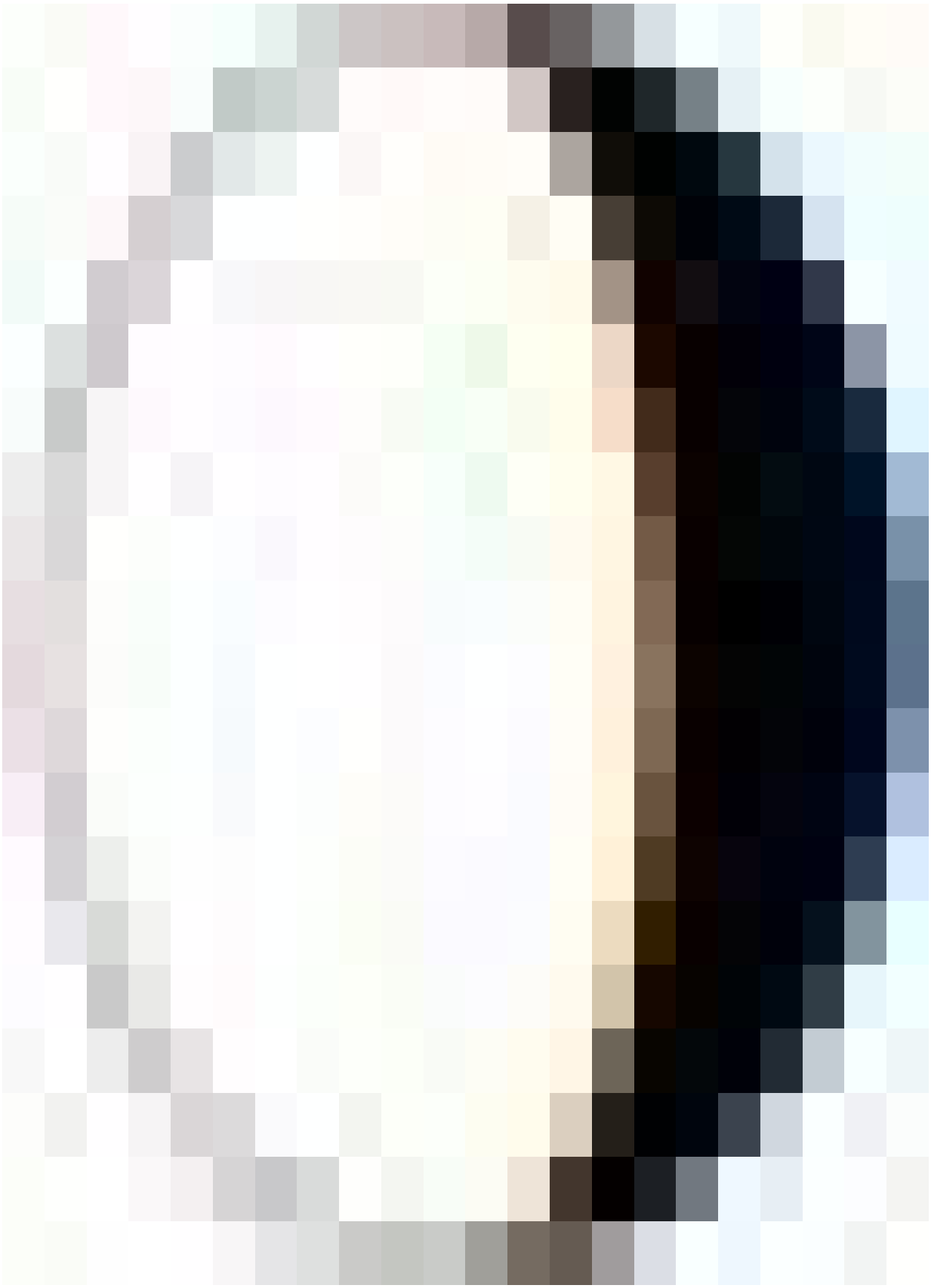


Fox People

Northern China has a tradition of werefoxes who inhabit the netherworld between the material plane and the unseen dimensions. In their human form they appear as very attractive girls and young men—occasionally betrayed by their tails popping out of their clothing. The male werefoxes and the female werevixens can mate with human partners, but for a man or woman to do so may result in zombie-like servitude. The werefoxes animal shape is often revealed as they sleep or when they have had too much to drink.

In Japan, the werefox, Nogitsone, is a shape-shifter that can assume any form that suits its nefarious purposes. The werefox is always betrayed by its reflection in a mirror or a pool of water. Some were-foxes, however, manage to keep their identity secret for quite some time.

A favorite Japanese folktale tells of Abe No Yasuna, a poet and hero, who rescued a white fox from a hunting party and allowed it to go free. Not long after this humane act, he met and fell in love with the beautiful Kuzunhoa, who professed her admiration for him and agreed to marry him. Tragically, a year later, she died giving birth to their son, Abe No Seimei, who would one day become magician and astrologer to the Emperor. Three days after Kuzunhoa's death, she came to her grieving husband in a dream and revealed herself as the white fox that he had so nobly saved from the hunters.

In many Native American tribes, the fox is the form most favored by shape-shifting sorcerers who are on their night rounds to do evil to their enemies. Consequently, among many tribes, the fox is regarded as an instrument of negativity and Witchcraft. While a werefox may not slash, rip, or eat those who get in its path, it would most certainly place a terrible curse upon their heads.

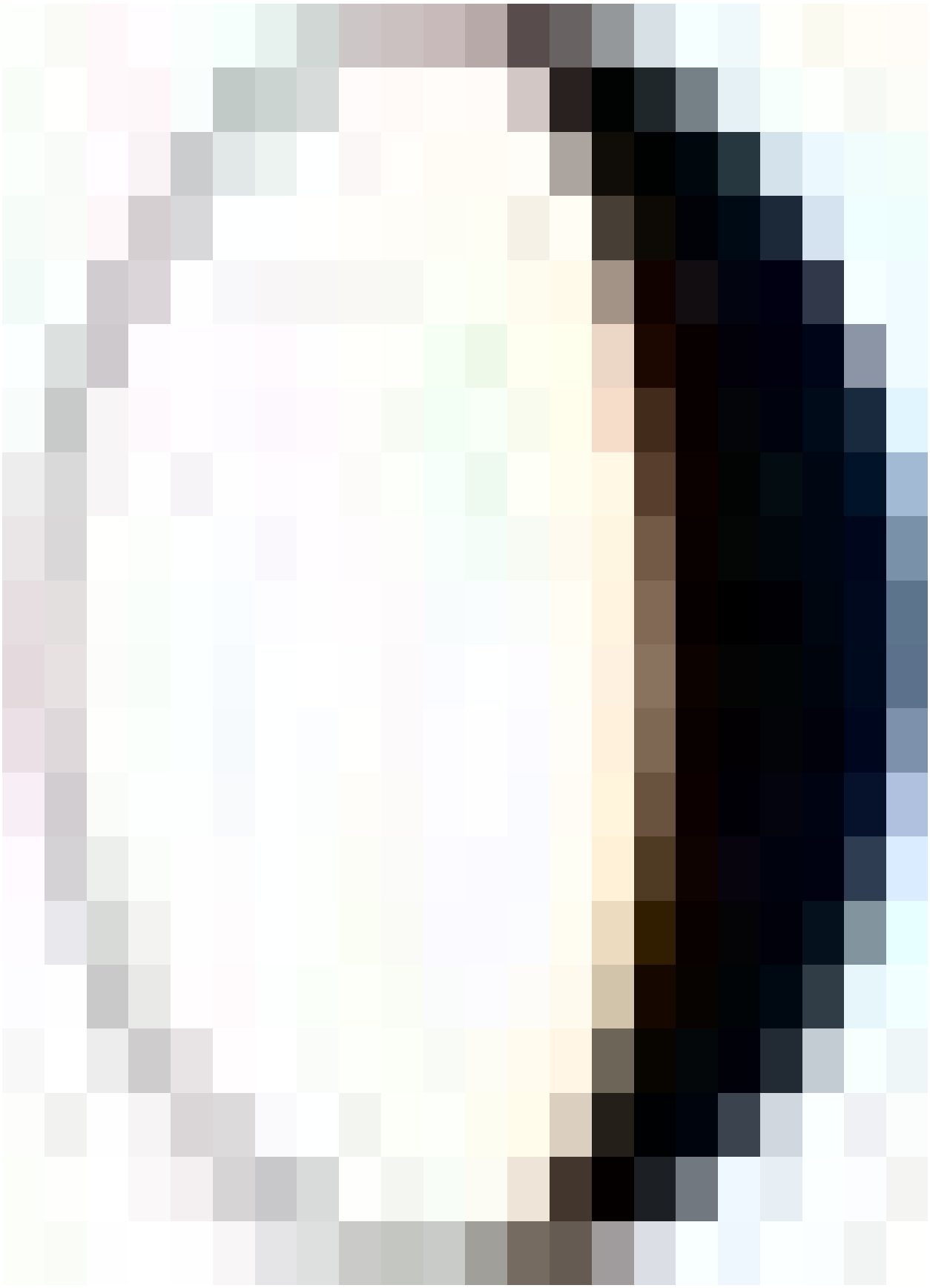
RICARDO LISTANTE

In China, as in Japan, there are stories of werefoxes and werevixens, who sometimes mate with humans and turn them into zombie-like slaves (art by Ricardo Pustanio).

Sources:

Larousse Dictionary of World Folklore. New York: Larousse, 1995.

Steiger, Brad. Totems: The Transformative Power of Your Personal Animal Totem. San Francisco: HarperSanFrancisco, 1997.



Fox Strap

It was widely believed that certain sorcerers and Witches possessed a strap of wolf or fox hide that could transform them into the beast of their choice. In the village of Dodow near Wittenburg, Germany, there lived a Witch who owned such a strap, and through its magic, she could transform herself into a fox whenever she wished and keep her larder well stocked with geese, ducks, and chickens. One day, her grandson, who knew that his grandmother was a Witch and was fully aware of how it was that their Frankenstein Meets the Wolf Man table never lacked for tasty poultry, even though they owned none of their own, sneaked the fox strap from its hiding place and brought it with him to school.

As it so happened, the schoolmaster that day happened to be discussing magic and Witchcraft, and the eager child volunteered that his grandmother was a Witch and that he had her fox strap with him. Amused by such childlike belief, the schoolmaster politely asked to examine the strip of animal hide. Unfortunately, as he strode back and forth in front of the class, gesturing broadly to make his points, the strap brushed against his forehead, adhered to his flesh, and instantly transformed him into a fox.

The children began to scream loudly in terror at what their young eyes had beheld, and the schoolmaster, a mild-mannered gentleman who was unaware of his transformation, became frightened at whatever it was that had so terrified his students. As they all ran screaming from the classroom, the schoolmaster’s new animal nature assumed command and he found himself jumping out the open window in a single leap.

Confused and bewildered to find himself running across the countryside on all fours, the schoolmaster had no choice but to make the best of a most peculiar situation. Trusting in his new found instincts, he found a suitable hill and made

himself a den.

Several days later, a group of local sportsmen organized a hunt, and the confused schoolmaster found himself among the other animals running to escape the huntsmen. A bullet struck him in the heart, and the stunned hunters found themselves staring at the meek schoolmaster lying bleeding on the ground. Another bullet had severed the fox strap and returned the schoolmaster to his human form.

One method that Witches and sorcerers can use for turning into a werebeast is a belt made of hide from a fox or wolf (art by Ricardo Pustanio).

Sources:

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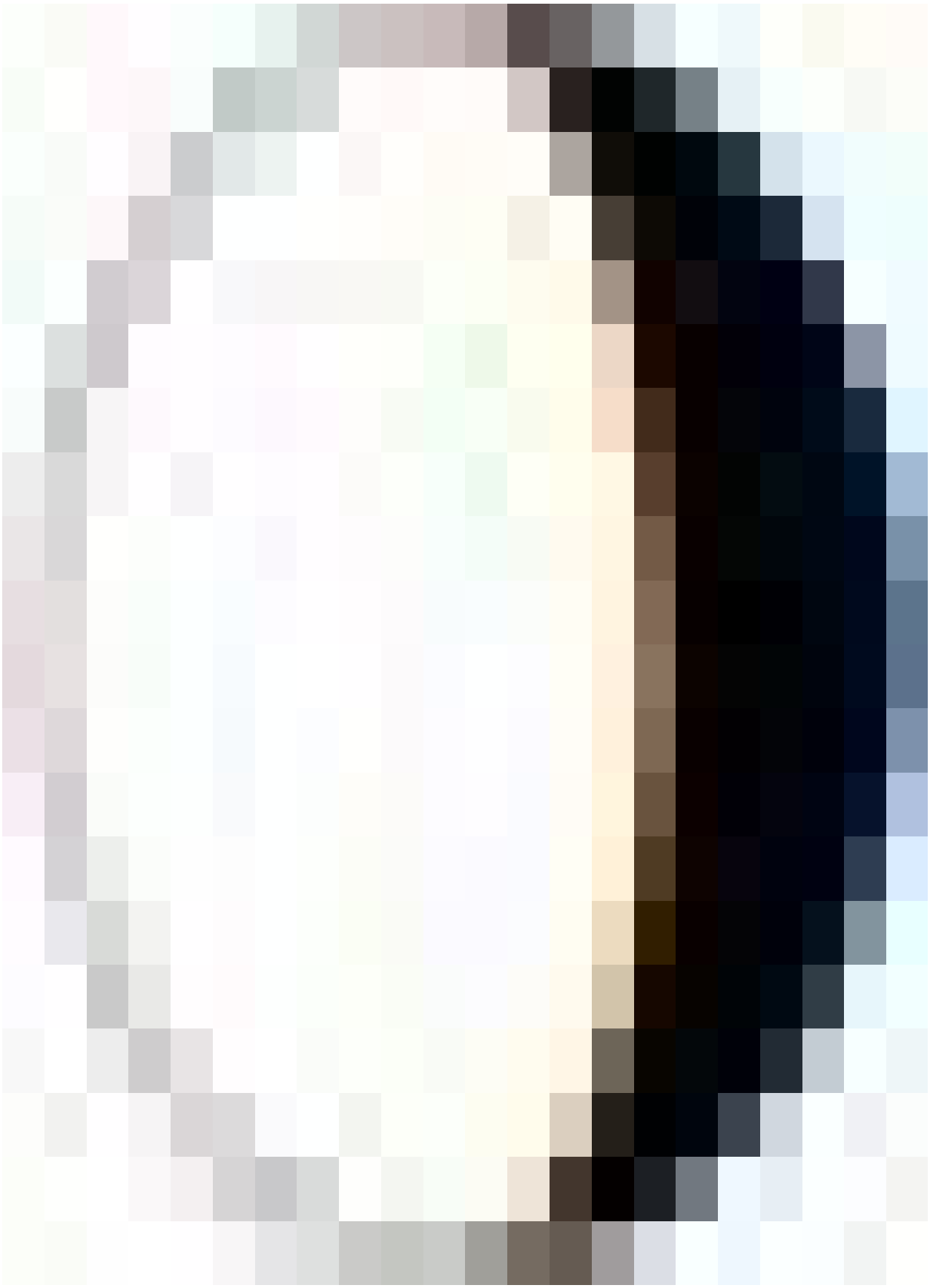


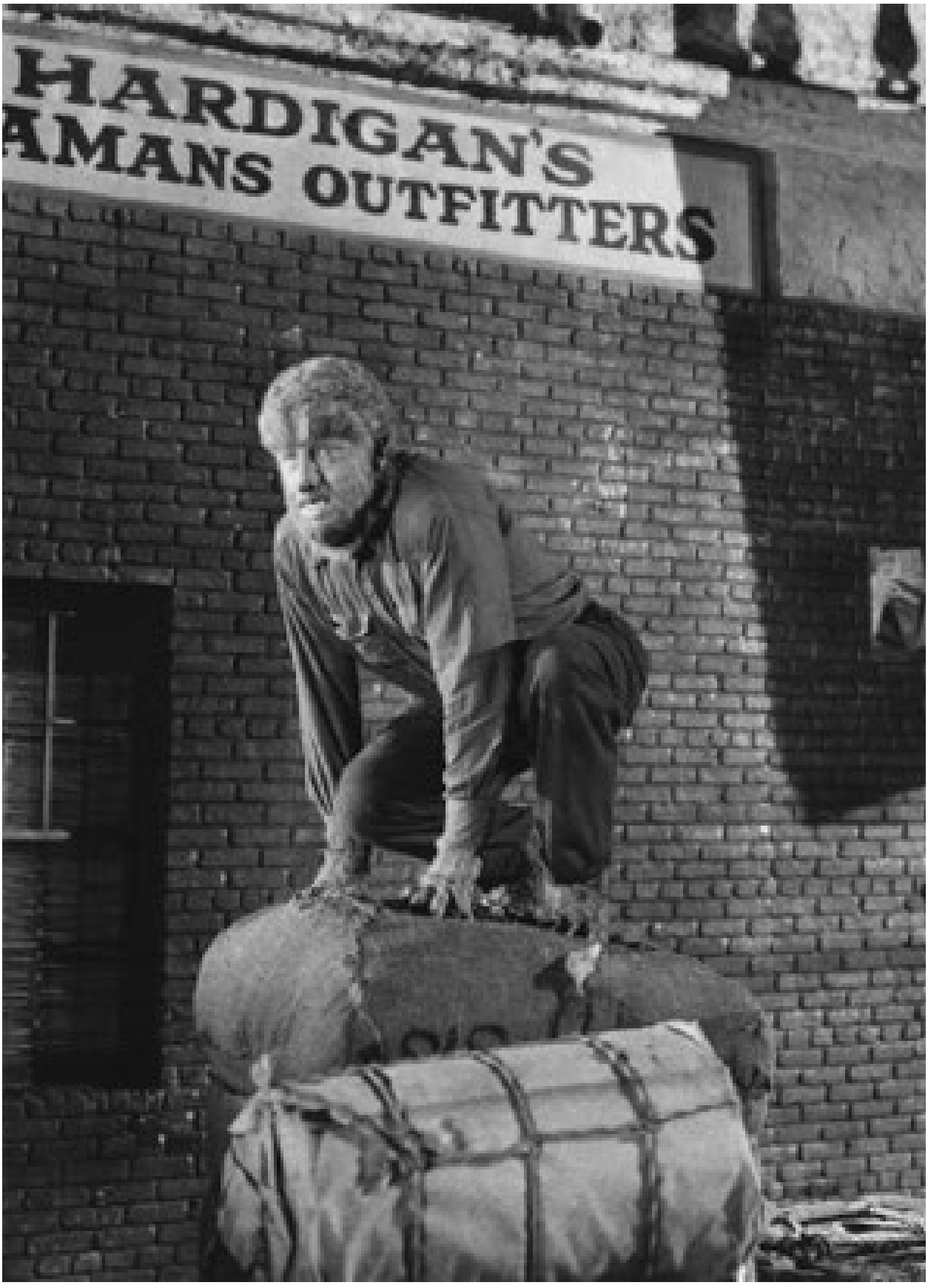
Frankenstein Meets the Wolf Man (movie, 1943)

It seemed inevitable that someone at Universal Pictures would come up with the idea of pairing two of their famous monsters in a single feature. Of course to do so meant that the creatures that had been so effectively killed off in their previous respective cinematic outings would have to be miraculously resurrected.

Once again Lawrence Talbot (Lon Chaney Jr.) is tormented by the lycanthropic curse that has afflicted him. He does not revel in its full moon power and he takes no delight in mauling human beings when he is under its spell. Because he genuinely wishes to be free of the demonic beast within, he seeks out the old gypsy woman Maleva (Maria Ouspenskaya) in an effort to gain more knowledge of the ways of werewolfdom. She counsels that there is only one man she knows learned enough to free him of the taint of the beast and that man is Dr. Frankenstein, the same scientist who created the Monster.

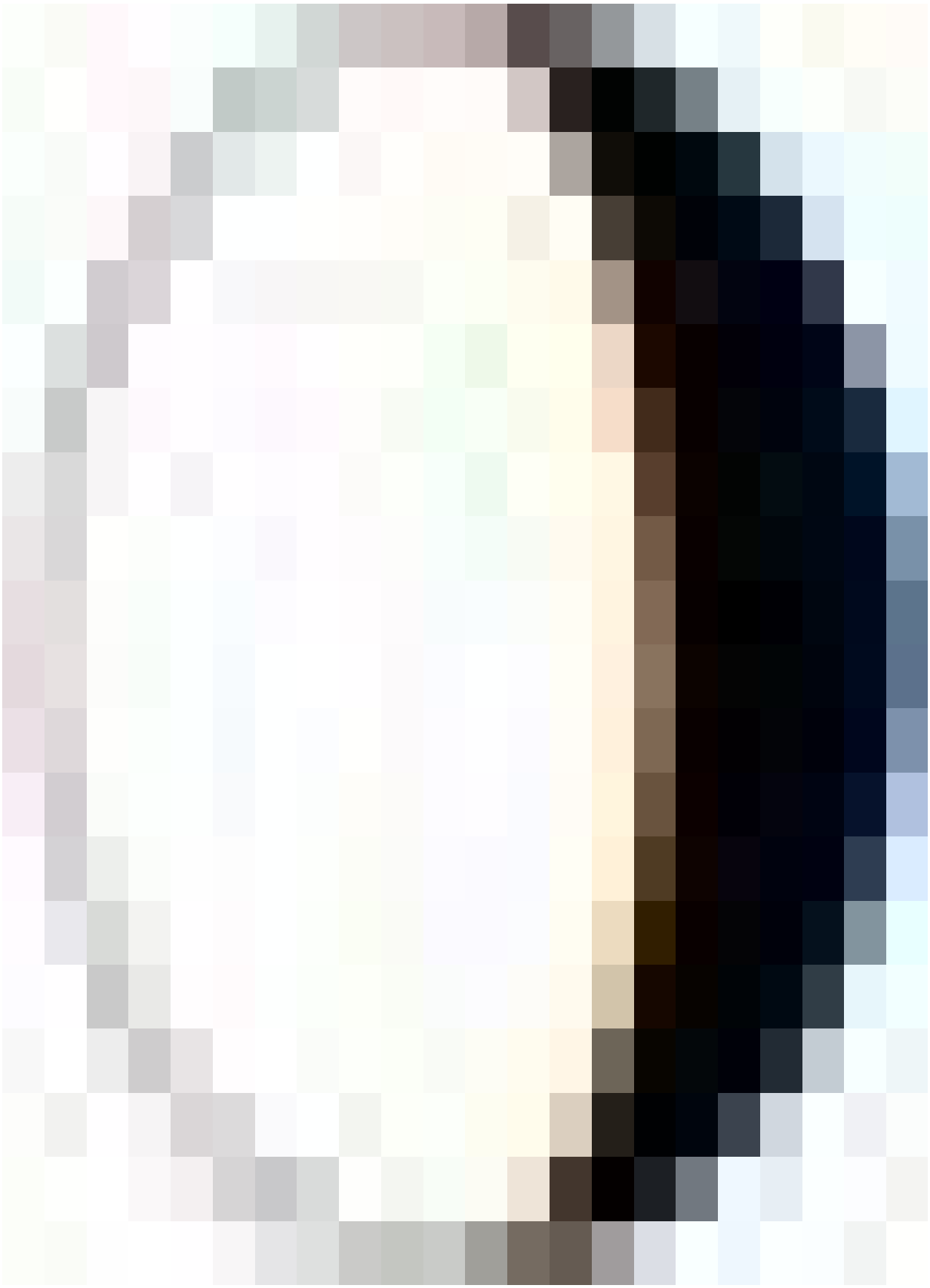
Talbot and Maleva set out from Wales in her horse-drawn cart, and somehow manage to cross the sea to the mystical village of Vasaria, that quaint little town that manages to combine touches of Transylvania and Germany, with a lot of folks who speak in British accents. Here Maleva and Talbot learn that Dr. Frankenstein and his Monster were destroyed in a fire set by the angry villagers. Talbot undergoes one of his unfortunate werewolf transformations, and now it is his turn to be pursued by the angry villagers of Vasaria. As he runs from their torches and pitchforks, he stumbles into the ruins of Dr. Frankenstein's famous laboratory—where he is astonished to discover the Monster (Bela Lugosi) frozen in a block of ice. Talbot manages to thaw him and revive the creature, but he soon realizes that the mute creation of the scientist will be of no assistance in removing the curse of the werewolf.

Later, in his human form, Talbot meets Frankenstein's daughter (Ilona Massey), who happens to be visiting Vasaria. He pleads with her to assist him, but only after the Monster disrupts a village festival does she agree to furnish Talbot's London friend, Dr. Mannering (Patric Knowles), with her late father's laboratory notes. The Baroness wants it clearly understood, however, that Dr. Mannering will first use the knowledge contained in those notes to destroy the Monster and redeem the Frankenstein name before any efforts are applied to removing the werewolfism that afflicts Talbot.


HARDIGAN'S
AMANS OUTFITTERS

Lon Chaney Jr. once more dons his werewolf persona in 1942's Frankenstein Meets the Wolf Man.

The opportunity to work with such godlike powers and to restore a manmade humanoid monster to full strength proves too tempting for Mannering, and he concentrates on such an application of Dr. Frankenstein's knowledge at the expense of his friend Talbot. The Monster breaks loose just as the full moon exerts its spell upon the Wolf Man, who meets the challenge of the rampaging creature with full lycanthropic fury. As the two monsters battle, Mannering and the Baroness flee to safety just in time to avoid the destruction of the laboratory by the villagers, who blow up the village dam in order to sweep the curse of Frankenstein and the werewolf away. Frankenstein Meets the Wolf Man—directed by Roy William Neill with screenplay by Curt Siodmak—proved so popular that Universal added Dracula to the mix in House of Frankenstein (1944) and House of Dracula (1946). In his book The Monster Show, David J. Skal writes that Frankenstein Meets the Wolf Man "elicited some immediate, if facetious, war parallels on the part of reviewers." The Hollywood Reporter observed that Roosevelt meets Churchill at Casablanca. Yanks meet Japs at Guadalcanal—and yet these events will fade into insignificance to those seemingly inexhaustible legion of horror fans when they hear that Frankenstein Meets the Wolf Man.



Full Moon

Since the very earliest accounts of werewolves, those who would seek to explain the onset of such frightening behavior have stated with authority that it is the light of the full moon that serves as the catalyst for the transformation of human into wolf. The ancient Greeks and Romans associated the moon with the Underworld and those human and inhuman entities who used the night to work their dark magic. Witches, werewolves, and other shape-shifters received great power from the moon—and just as the moon changed its shape throughout the month, so could these servants of the underworld transform their shapes into bats, wolves, dogs, rats or any creature they so chose. In addition, they could also change their hapless victims into animals.

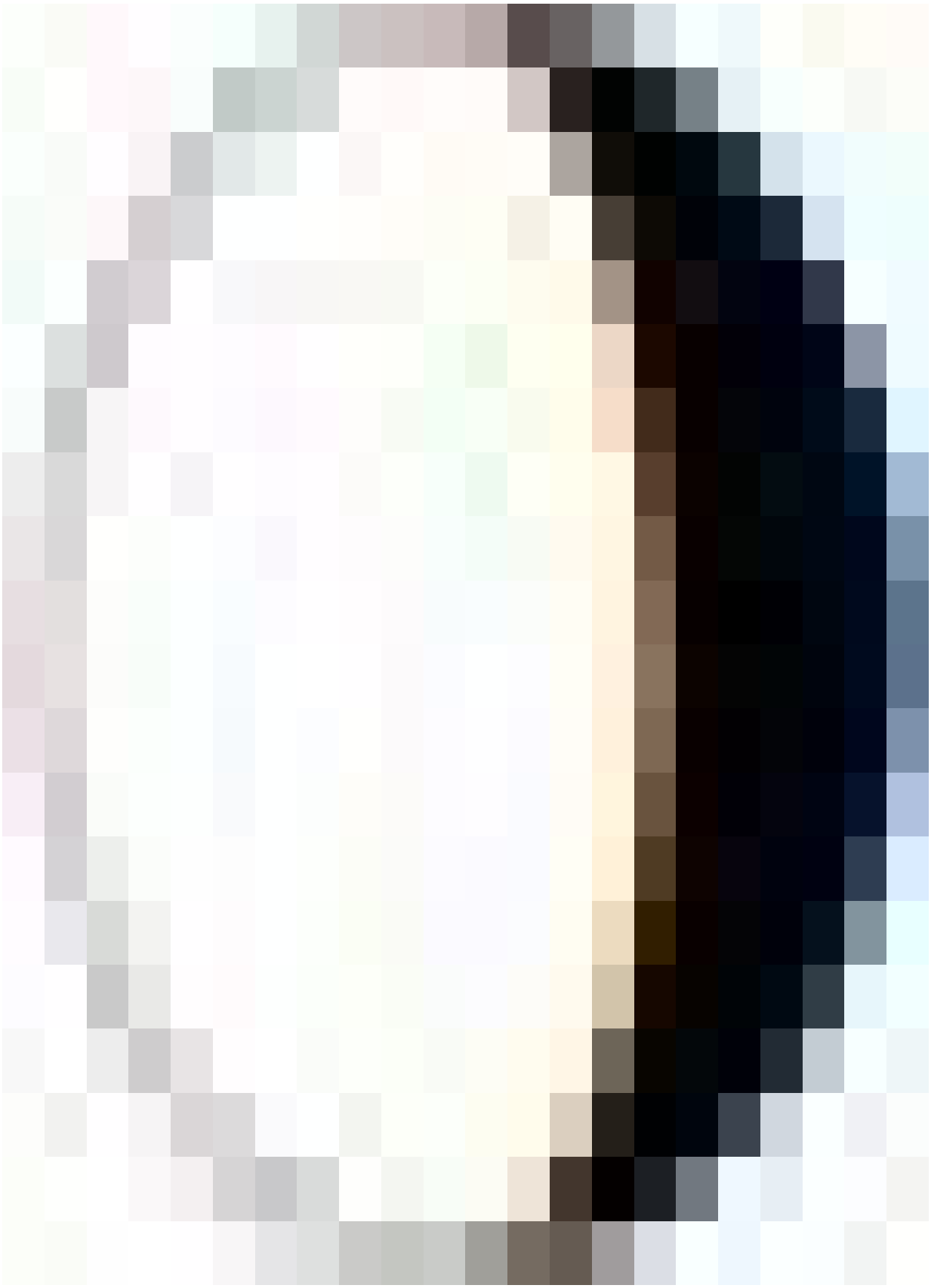
The moon goddesses—Hecate, Diana, or Selene—surveyed the world below them and awaited the summons from their disciples who wished to draw down the power of the moon (i.e., the goddess). The moon is nearly always associated with the feminine vibration. Egyptians gave the moon a prominent role in the act of creation, naming her “Mother of the Universe.” The Babylonians gave the moon dominance over the sun, and numerous Asian cultures worshipped the moon over the sun, for the goddess of the moon gave her light at night when humankind really needed it, while the sun chose to shine only by day.

How did the full moon become associated with werewolf transformation? The key might date back to ancient Rome and Greece, where the moon was associated with the Underworld (art by Ricardo Pustanio).

There have been a number of studies that indicate that the full moon does make people more violent. In 1998 researchers observed prisoners in the maximum-security wing at Armley jail, Leeds, England. Claire Smith, a prison officer on A wing, carried out the psychological study of all 1,200 inmates for more than three months, and the researchers found that there was a definite rise in the number of violent and unruly incidents recorded during the first and last quarter of each lunar cycle, the days on either side of a full moon.

Ms. Smith expressed her opinion to journalist David Bamber that she believed her study proved that there is a link between the moon and human behavior. “The best theory I have heard to explain why this happens is that we are made up of 60 to 70 percent of water,” she commented. “And if the moon controls the tides, what is it doing to us?”

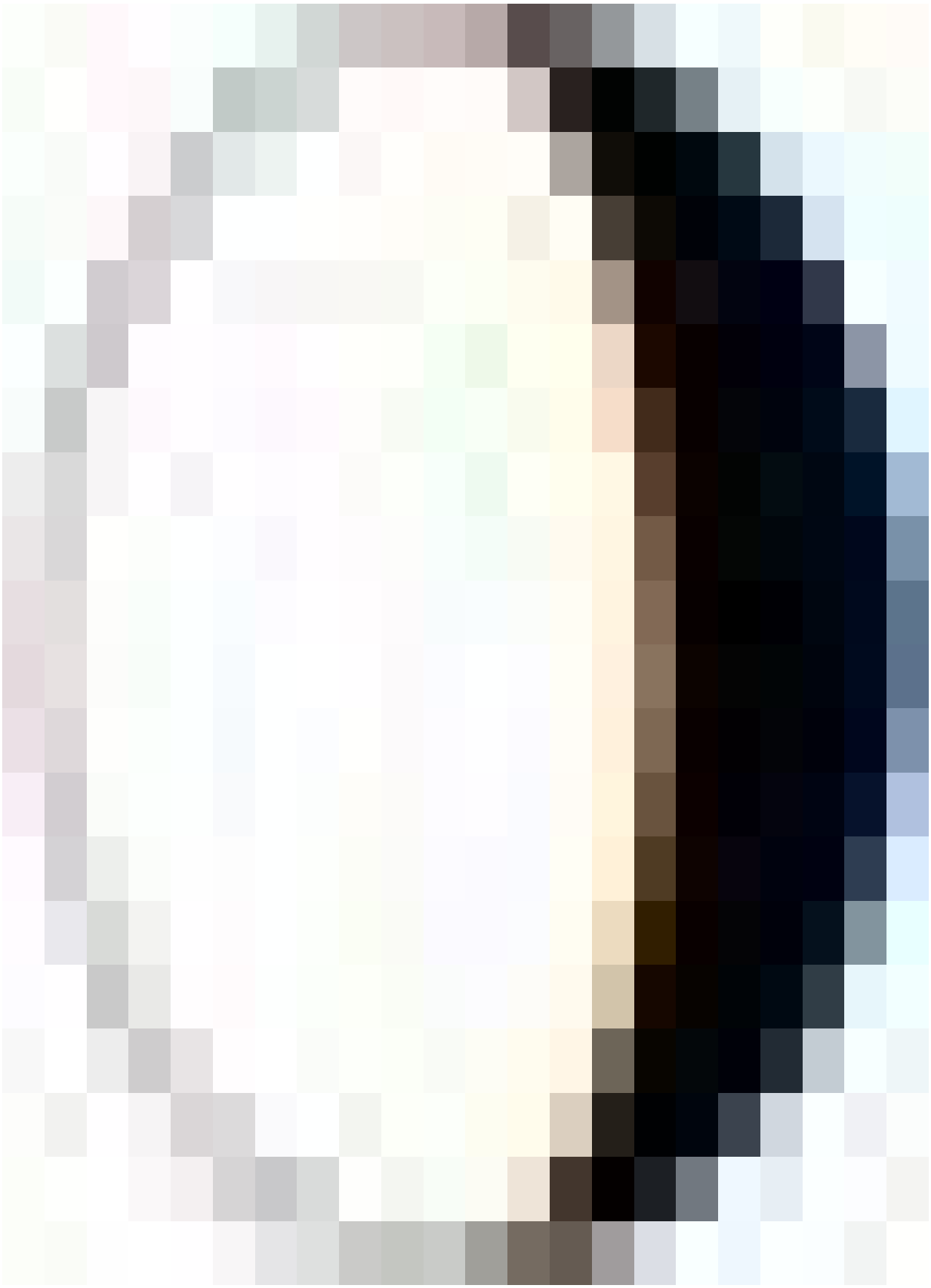
of course as with every theory regarding human behavior, there are other points of view and other opinions. While some researchers agree that there is more crime during a full moon, they attribute the rise in antisocial statistics to the simple fact that there is more light by which to commit mischief. As for dogs and wolves howling wildly at the full moon, animal control officers and park rangers disagree. They say that a full moon appears to calm the canines because they can see more of their surroundings on those nights when there is a full moon.



Full Moon High (movie, 1982)

Perhaps inspired by the dark comedic elements in The Howling, this film predates the more popular Teen Wolf with Michael J. Fox in its portrayal of a high school football star (a young Adam Arkin, the serious neurosurgeon on the television series Chicago Hope [1994-2000]), who receives additional power from a source far spookier than steroids. Arkin's real-life father, Alan, one of Hollywood's greatest character actors, is also in the cast to see that things run smoothly.

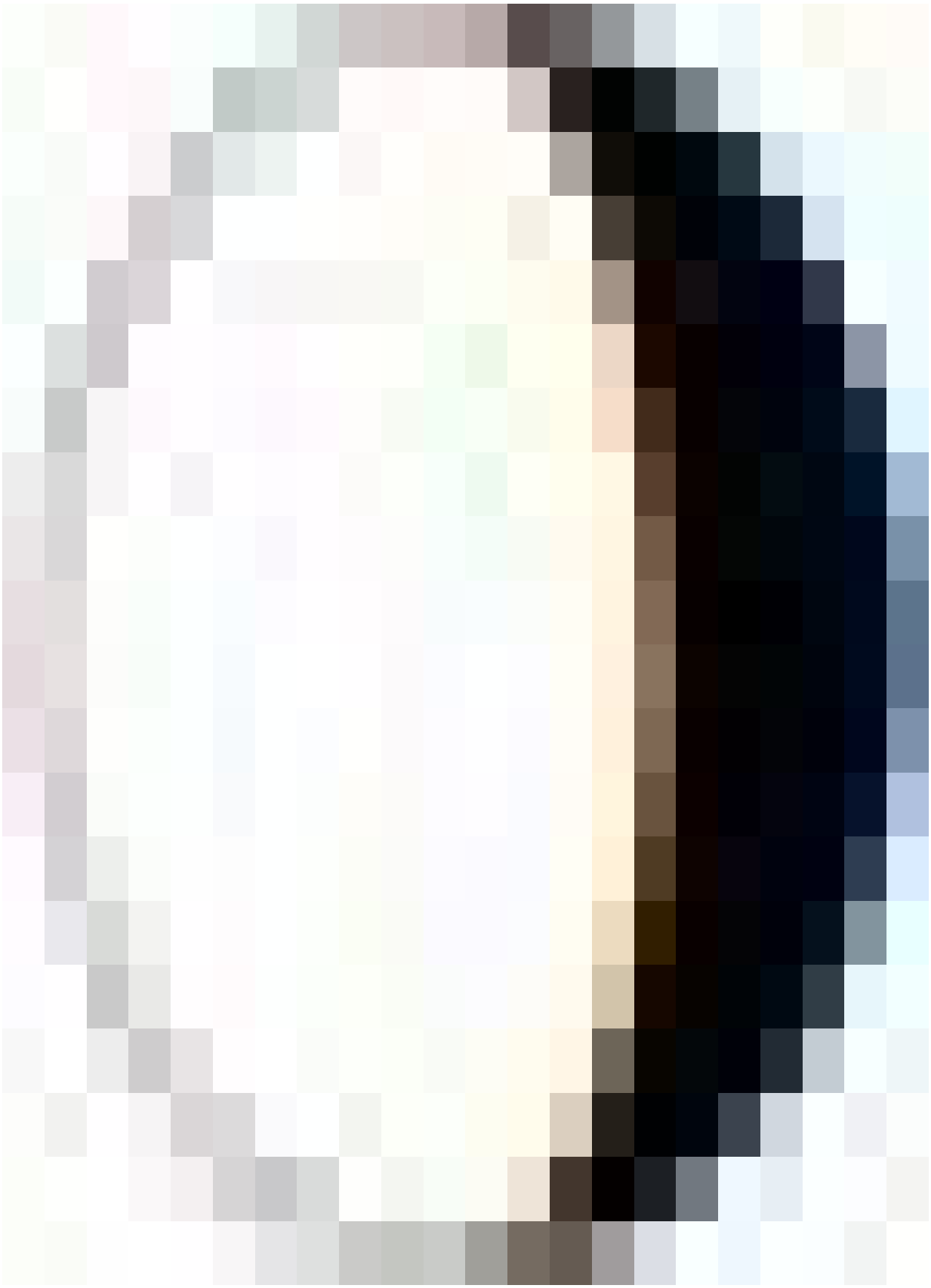
G



Garlic

Use garlic to ward off vampires, Witches, or the evil eye. Use garlic to ward off hunger by putting it on toast and eating it with your spaghetti. Use garlic for health reasons, such as improving your circulation. But don’t think it does anything to ward off werewolves or shape-shifters. They’ll probably even join you in a hearty Italian meal with lots of garlic—before they start looking at you for dessert.

There are some areas in southern Europe in which garlic is held to be effective against werewolves, as well as vampires. It is possible that the tradition of garlic as an agent capable of warding off creatures of the night grew out of the simple fact that heavy consumers of garlic are never welcome in any kind of intimate contact. In the ancient mystery religions, with an emphasis upon the goddess and fertility rites, those who had eaten heavily of garlic were ostracized from worship.



Garnier, Gilles (d. 1573)

Over a period of several months in 1572, the small French village of Dole lost two boys and two girls to the attacks of a pitiless werewolf. Each of the four children had been found nude and gruesomely mutilated. One of the boys had one of his legs completely ripped from the torso, and all those villagers who dared to look could see the marks of teeth on the arms and legs of all the little victims.

The mystery of the werewolf's identity was quickly solved, for more than fifty witnesses claimed to have seen the peculiar vagrant that everyone referred to as the "hermit of Dole" in various stages of committing the perverse acts on the children. Gilles Garnier was arrested on the grounds that he was a loup-garou, a werewolf, and that he had been seen tearing apart the bodies of the murdered children with his teeth, gulping down pieces of raw flesh.

Before he "freely confessed" his crimes and was executed in 1573, Garnier told how shortly after the Feast of St. Michael, he, "being in the form of a wolf," seized a ten-year-old girl in a vineyard and "there he slew her with both hands, seemingly paws, and with his teeth carried some of her flesh home to his wife."

Eight days later, after the Feast of All Saints, Garnier attacked another young girl at about the same place. "He slew her, tearing her body and wounding her in five places on her body with her hands and teeth, with the intention of eating her flesh, had he not been hindered and prevented by three persons."

Seven days later, the wolfman seized yet another child, a boy of ten years old. The sickened court recorded that upon the Friday before the Feast of St.

Bartholomew, Garnier captured and assaulted a young boy aged twelve or thirteen under a large pear tree and “had he not been hindered and prevented, he would have eaten the flesh of the aforesaid young boy, notwithstanding that it was a Friday.”

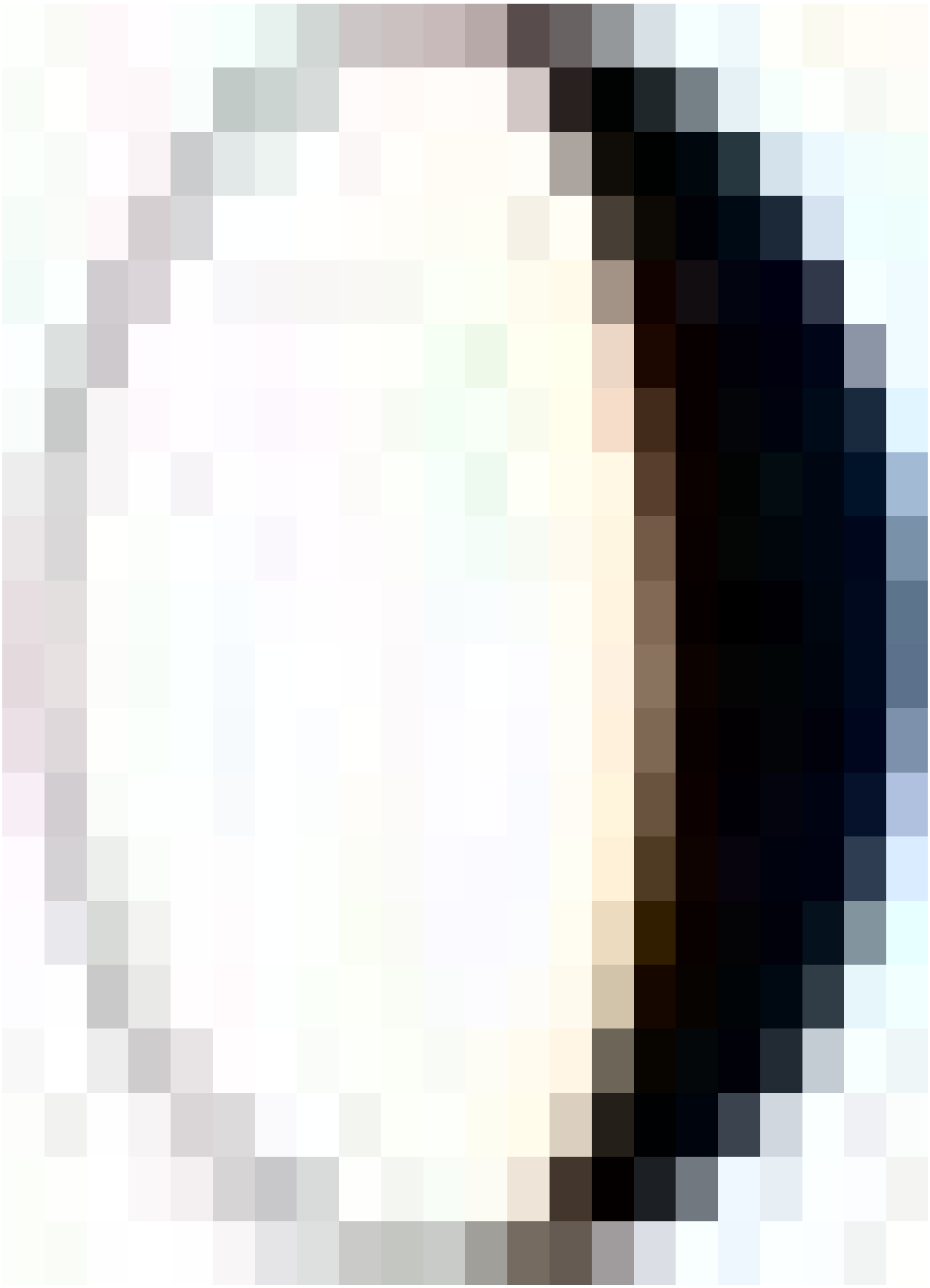
In view of the heinous crimes coupled with Garnier’s free confession, the court was quick to decree that the werewolf should be handed over to the Master Executioner of High Justice and directed that “the said, Gilles Garnier, shall be drawn upon a hurdle from this very place unto the customary place of execution, and that there by the aforesaid master executioner, he shall be burned quick and his body reduced to ashes.”

Sources:

Masters, R. E. L., and Eduard Lea. Perverse Crimes in History. New York: The Julian Press, 1963.

PUSTANIO 2010

In sixteenth-century France, a creature called the “hermit of Dole” molested and mutilated several ill-fated children (art by Ricardo Pustanio).



Ghostwolf

The classic definition of a ghost describes it as a nonmaterial embodiment or the spiritual essence of a human being. Many people would argue that animals also have a spiritual essence that survives physical death and may later appear as ghosts. A letter from J. E. D. informed me of his experience with a ghostwolf:

I have been told many times that there absolutely are no wolves in the vicinity of Missouri where I live. Yet I and people with a certain sensitivity have heard a wolf moving in the brush and have seen and heard the ghost wolf. And always, the authorities insist that there are no wolves in the area. Once my eyes were drawn to lights moving among the trees. I felt uncomfortable and walked away. When I had gone about 150 feet, I heard the unmistakable howl of a wolf.

In addition to the spirits of animals prowling the darkened forests, it may well be that there are a host of multidimensional beings that masquerade as ghosts or are perceived to be the spirits of the dead when they are actually entities of quite a different nature—some benevolent, some malevolent. Some may even appear as grotesque, werewolf-like monsters.

In one particularly vivid account, three young couples, all close friends, decided to economize and decrease their debts by temporarily renting an immense three-story house on the outskirts of a medium-sized city on the West Coast. Mrs. M., an avid student of antiques, was overwhelmed by the splendid treasures that had been left in the house. A few days later, they received their first eerie clue as to why the house had so long stood deserted with all its valuables left untouched. They all heard the unmistakable sounds of someone clomping noisily up the stairs, then running the full length of the upstairs hallway. In addition, there were slamming doors, cold breezes blowing past them, and the sight of the huge sliding doors being pushed open by an invisible hand.

Then, one night, Mrs. N. was attacked in bed by an invisible assailant that attempted to smother her. At last she freed herself, only to be thrown to the floor with such force that her ankle twisted beneath her and her head hit the wall. Throughout the incredible attack, her husband could only sit helplessly by, his face ashen with fear.

The three couples held a council to decide whether or not they should move, but they voted to bear the frightening phenomena and continue to save their money. And so they endured foul, nauseating odors, the sound of something sighing and panting in a darkened corner of the basement, and a remarkable variety of ghostly clanks, creaks, and thuds.

They received some insight into their haunted home when Mrs. M.'s grandparents came for a visit. Grandmother W. was a tiny woman who possessed great psychic abilities. She told the couples that the blond woman in the portrait that hung above the living room fireplace had been poisoned in one of the upstairs bedrooms. After a few days of getting to feel the atmosphere of the old mansion, Grandmother W. said that the place was haunted by something inhuman. She stated that she was not easily frightened, but the creature had terrified her.

As the elderly couple was preparing to leave, some invisible monster threw Grandmother W. to the floor in front of the fireplace and began to choke her. Grandmother W. was turning blue when her husband called upon the name of God and wrenched her free of the unseen beast and into his arms.

Her voice barely a whisper after the attack, Grandmother W. said that she had been "speaking" with the blond lady in the portrait when she saw an awful creature creep up behind her. It was as big as a large man, but like nothing that she had ever seen before. It had stiff, wiry orange-colored hair standing out from

its head, its arms, and its torso. Its hands curved into claws, like that of a wolf. The beast had threatened to kill her, and it had left cuts on her neck where its claws had gouged her flesh. Grandfather W. proclaimed the mansion a place of evil and urged the three couples to move.

They made their final decision to move a few days later after a night in which a huge black bat had crept under the covers and clamped its teeth onto Mrs. N.'s foot. It took two men to beat and pry the monstrous bat off her foot—and even after it had been clubbed to the floor, it managed to rise, circle the room, and smash a window to escape.

The encounters with the grotesque, werewolf spirit being did not end with their vacating the haunted mansion. Ten years after Grandmother W.'s death, a number of her kin were living in her old ranch house. One night Uncle J. came downstairs, trembling with fear, claiming that he had seen a monster with orange-colored bristly hair poke its head out of a storage room, then shut the door. Although the family teased him when he began to claim that "something" was entering his room at nights, the laughter ceased when Uncle J. died after about a week of such nocturnal visitations.

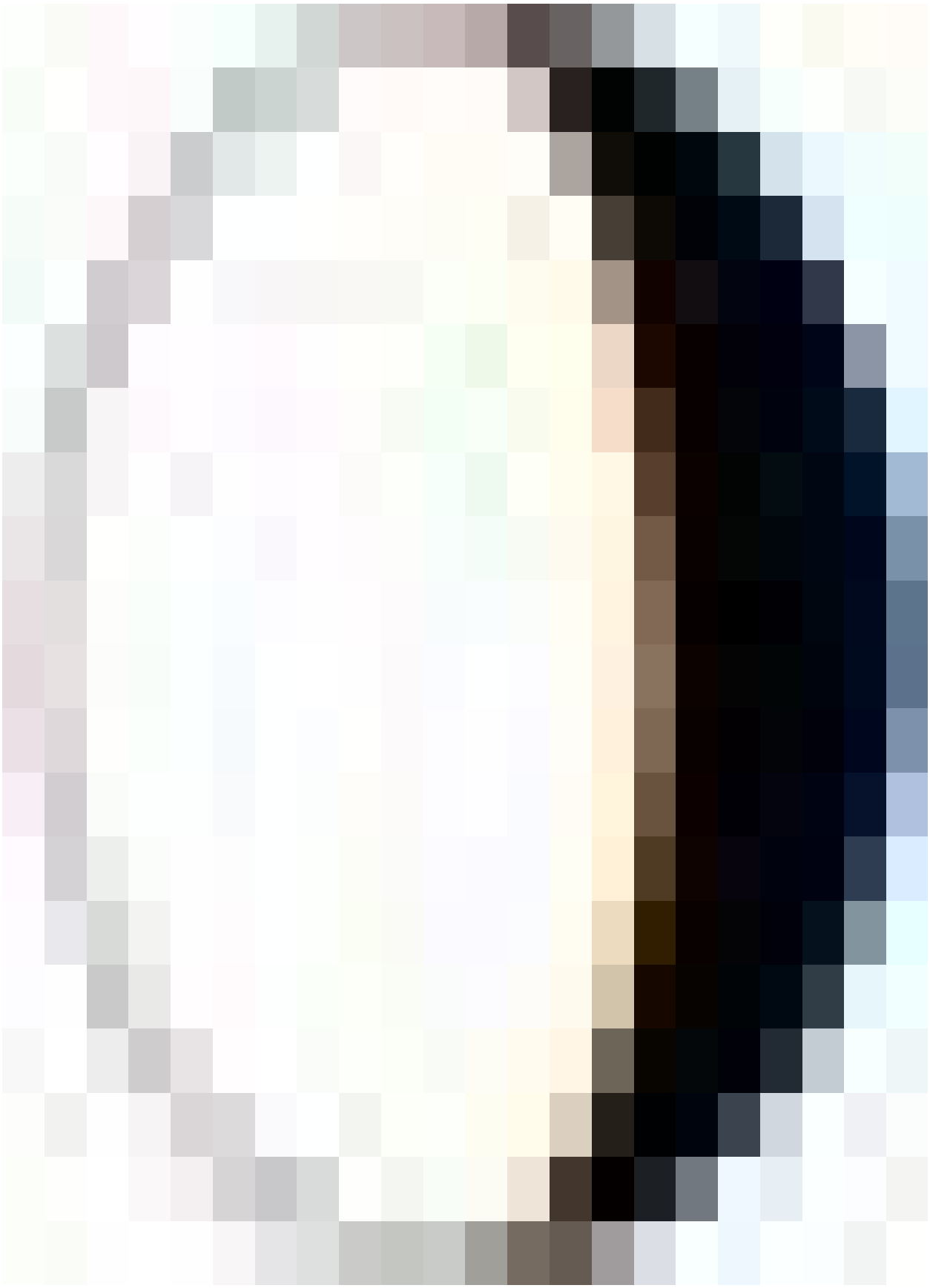
A decade later, Mr. and Mrs. M., one of the three couples who had occupied the haunted mansion, were now themselves grandparents, and they decided to spend their vacation on Grandmother W.'s old ranch. They had their nine-year-old grandson with them, and they were looking forward to a comfortable stay in the old homestead. But on their very first night, Mrs. M. was awakened by something shuffling toward her grandson.

Looking the creature full in the face, she saw a grinning mouth with huge, yellow teeth. Its eyes were nearly hidden in a series of mottled lumps. It brushed Mrs. M. aside and lunged at her grandson, who was now wide awake and screaming. She grabbed a handful of thick, long hair and desperately clutched a hairy, scaly arm with the other hand. In the moonlight that shone through the

window, she could see huge hands that curved into long claws.

At last her husband was alerted to the terrible struggle taking place and turned on the light. The monster backed away, seemingly irritated by the sudden illumination, but it still gestured toward their grandson. In the light, they could see that the beast wore a light-colored, tight-fitting one-piece suit of a thin material that ended at the knees and elbows. Thick, bristly orange-colored hair protruded from its flattened and grossly misshapen face; and thick, bulbous lips drew back over snarling yellow teeth. It gestured again toward their grandson, then turned and shuffled through the doorway, leaving behind a sickening odor of decay.

To the M. family, it had been demonstrated that a ghostly entity that haunts one house can follow the family to another domicile. Perhaps Grandmother W. had thrown down a psychic gauntlet and a challenge that the grotesque, werewolf-like entity had accepted. Whatever the explanation for the frightening manifestation, they demolished the old ranch house shortly thereafter.



Ghouls

The ghoul is linked with both the vampire and the werewolf in the traditional folklore of the frightening, but there are a number of somewhat different entities that are included in the category of ghoul. There is the ghoul that, like the vampire, is a member of the unrelenting family of the undead, continually on the nocturnal prowl for new victims. Unlike the vampire, however, this ghoul feasts upon the flesh of the deceased, tearing their corpses from cemeteries and morgues. The ghoul more common to the waking world is that of the mentally unbalanced individual who engages in perhaps the most disgusting of aberrations, necrophagia, eating or otherwise desecrating, the flesh of deceased humans. Yet a third type of ghoul would be those creatures of Arabic folklore, the ghul (male) and ghulah (female), demonic jinns that hover near burial grounds and sustain themselves on human flesh stolen from graves.

Sergeant Bertrand, the infamous “werewolf of Paris,” is literally an all purpose monster, for rather than ripping and slashing the living, he suffered from the necrophiliac perversion of mutilating and sexually abusing the dead. R. E. L. Masters and Eduard Lea tell of a similar necrophiliac, the ghoul Ardisson, who exhumed the corpses of females ranging in age from three to eighty. On one occasion he removed a woman’s head from its body and took it home with him to be his “bride.”

It is quite easy to envision how the legend of the ghoul began in ancient times when graves were shallow and very often subject to the desecrations of wild animals seeking carrion. Later, as funeral customs became more elaborate and men and women were buried with their jewelry and other personal treasures, the lure of easy wealth circumvented any superstitions or ecclesiastical admonitions that might have otherwise kept grave robbers away from cemeteries and disturbing the corpses’ final rest.

Then, in the late 1820s, surgeons and doctors began to discover the value of dissection. The infant science of surgery was progressing rapidly, but advancement required cadavers—and the more cadavers that were supplied, the more the doctors realized how little they knew, and thus the more cadavers they needed. As a result, societies of grave robbers were formed called the Resurrectionists. These men did their utmost to be certain that the corpses finding their way to the dissecting tables were as fresh as possible. And besides, digging was easier in unsettled dirt.

The ghoul, associated with both werewolves and vampires, craves the flesh of the dead.

Ghoulish practices continue well into our own times. Jilted lover Michael Schinkel of Herald, California, was so obsessed with his girlfriend, Sandra Lee Crane, that he stabbed her to death in September 1986 and placed her body in a freezer. For the next five years, until the corpse was accidentally discovered by a landlord, Schinkel kept the body with him wherever he moved. He even continued to cherish the mummified corpse after he was married.

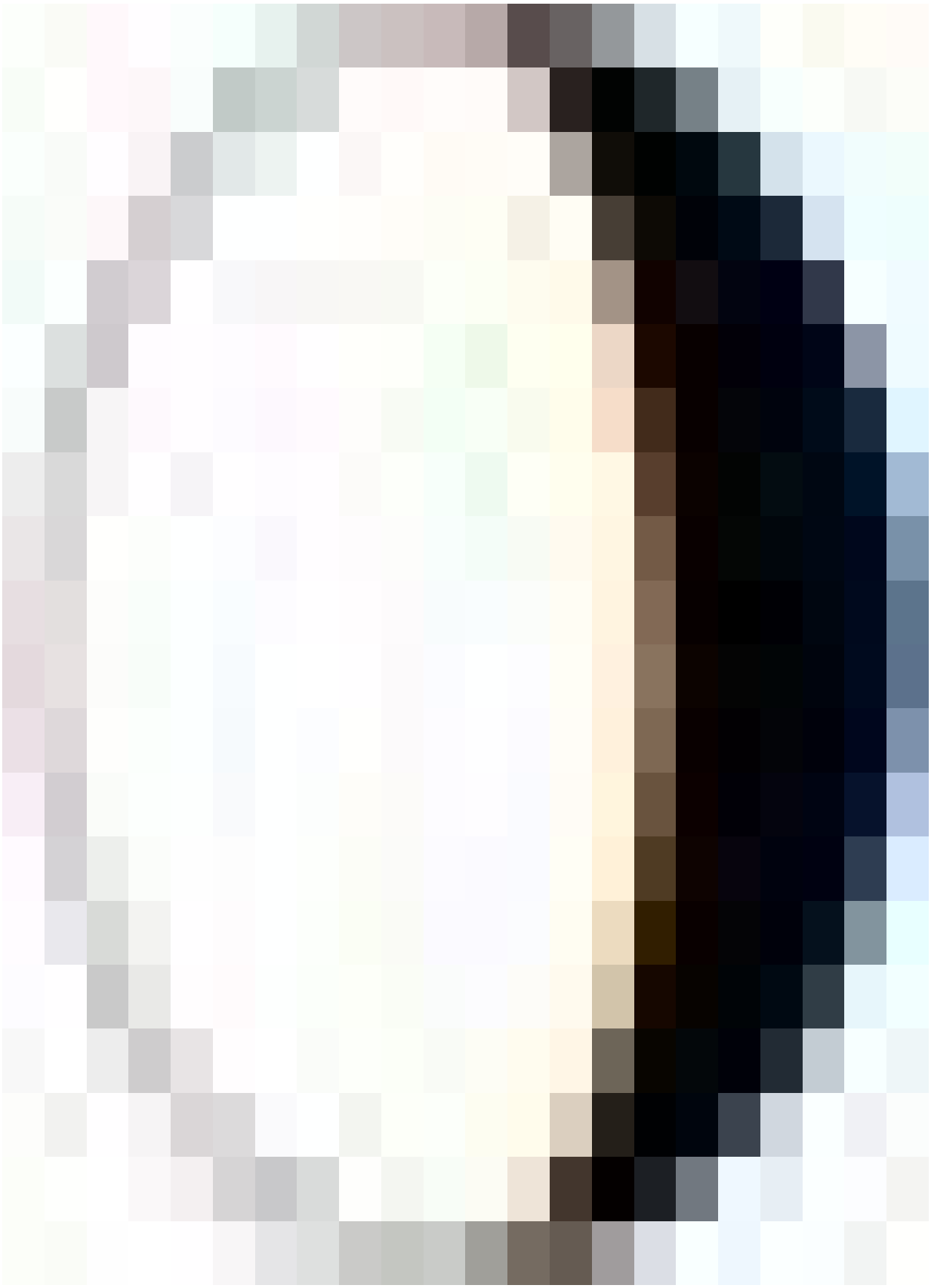
In 1994 in Rochester, New York, Jeffrey Watkins, then twenty-four, a self-proclaimed sorcerer who named himself the Grinch, was found guilty of nineteen charges of stealing corpses, digging up graves, and vandalizing mausoleums. Watkins slept in coffins with corpses, desecrated cemeteries, and kept a human skull at his bedside. He explained to police that he felt safe with the dead because he could trust them. He needed their company to enable him to feel peaceful inside.

Sources:

Hurwood, Bernardt J. Vampires, Werewolves, and Ghouls. New York: Ace Books, 1968.

Masters, R. E. L., and Eduard Lea. Perverse Crimes in History. New York: The Julian Press, 1963

Katharine Isabelle stars as a troubled Goth teen who becomes a real werewolf in the 2000 film Ginger Snaps.



Ginger Snaps (movie, 2000)

Joshua L. Roberts

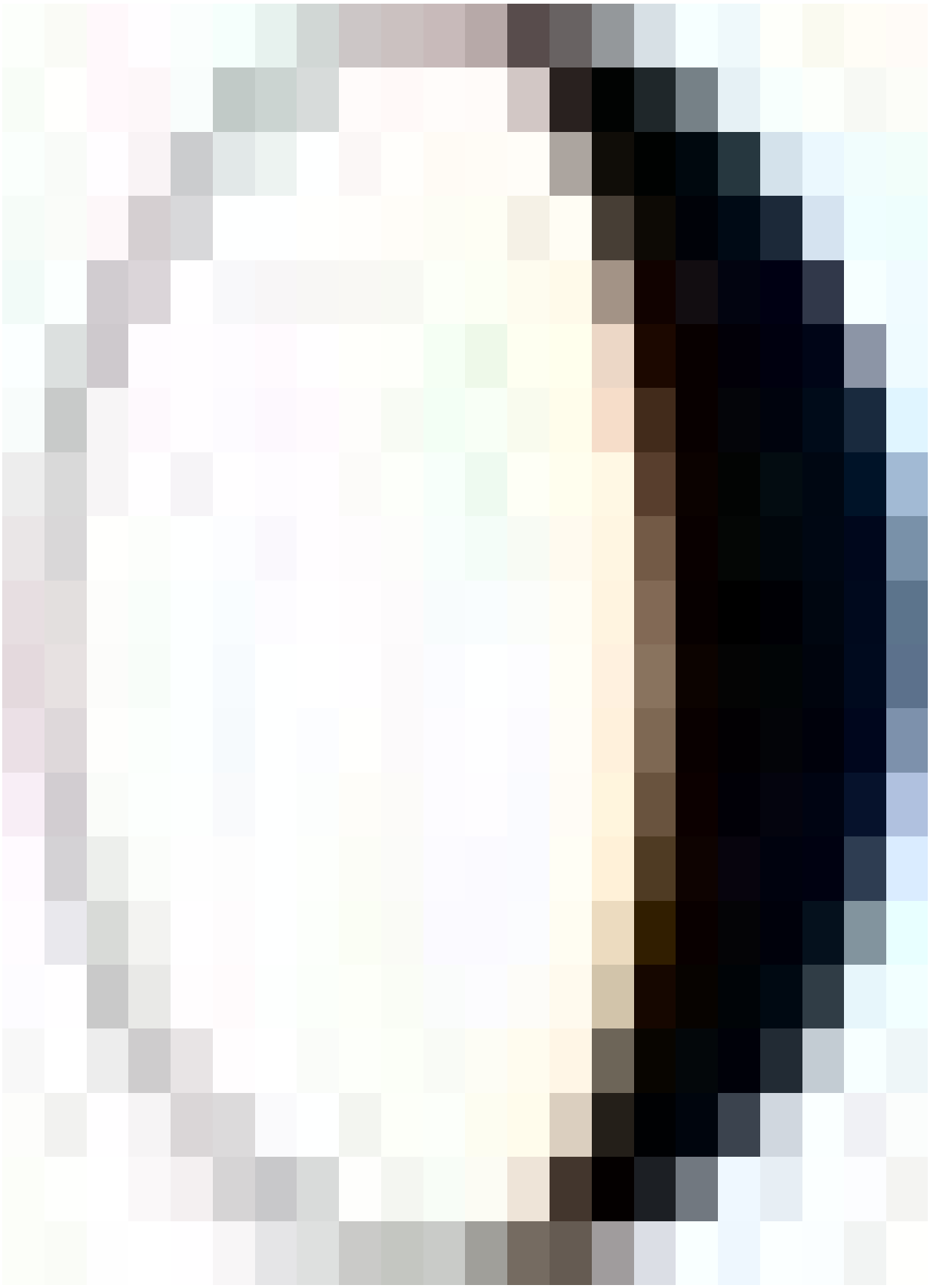
Ginger Snaps is a Canadian movie written and directed by John Fawcett. It explores the lives of the Fitzgerald sisters and their fateful encounter with a werewolf. Ginger (Katharine Isabelle) and Brigitte (Emily Perkins) are complete social outcasts in their hometown. They dress in gothic style, are obsessed with death (they make a pact to die together), and are considered troublemakers by not only their teachers but also by most of the town in general. The only exception to the rule is their parents, who seem oblivious to their daughters' behavior. In this way, Ginger and Brigitte are not only sisters, but also each other's best friend.

On a fateful night, during the onset of Ginger's first period, they are attacked by a werewolf and Ginger is bitten. This sets the stage for a gruesome fright fest in the vein of David Cronenberg's The Fly, as Ginger slowly transforms into the beast that bit her. This prompts Brigitte to join forces with local boy and dope dealer Sam in order to find a way to save Ginger and hopefully herself.

Ginger Snaps won much of its praise for successfully using the werewolf as a metaphor for a girl reaching womanhood and the dangers involved with the process. Due to budget constraints, Fawcett aptly decided to forgo extensive cheap CGI in favor of practical effects and puppetry that would hearken back to the golden age of werewolves, namely the '80s with such films as An American Werewolf in London and The Howling. This is a high point in the movie because everything in it feels tangible and real. The added tragic story of sisters losing each other makes for a very satisfying and yet very graphic package.

While Ginger Snaps wasn’t a massive hit in theaters, it gained a cult following on DVD sales, much like the 2010 failed remake of the The Wolf Man. Today Ginger Snaps is regarded as one of the top ten best werewolf films of all time.

Due to both its eventual success and fan following, Fawcett would create two more movies, filmed side by side: Ginger Snaps: Unleashed and Ginger Snaps Back: The Beginning. Unleashed performed miserably at the box office and failed to recapture the same praise of the first film. With the loss of much of its fan base, the third film didn’t even make it to the theaters. It would later be released directly to video.



Godfrey, Linda S. (1951-)

Author and investigator Linda S. Godfrey has become known as one of the country's leading authorities on strange creatures, especially the unknown, upright canines some call werewolves. Four of her thirteen published books are devoted to that topic, and she has been featured on many national TV and radio shows such as History Channel's Monsterquest, Lost Tapes, AMC's Fang or Fiction, Sean Hannity's Fox News, Inside Edition, Canada's Northern Mysteries, Coast to Coast AM, Jeff Rense Radio, National, Wisconsin, and Michigan Public Radio. A former award-winning newspaper reporter, she lives in Wisconsin with her husband.

The Beast of Bray Road: Tailing Wisconsin's Werewolf (2003) documents the events surrounding her breaking 1991 news story about sightings of a werewolf-like creature near Bray Road in Elkhorn, Wisconsin. It describes the impact on the town, explores related local and world history, and speculates on possible explanations for the many eyewitness accounts including Native American traditions such as the Navajo skin walker.

Hunting the American Werewolf (2006) picks up the trail with many new sightings across the United States, and expands not only the many Native American connections—including a surprising relationship to ancient effigy mounds—but a slew of alternative theories ranging from relict Ice Age species to multi-dimensional creatures.

The Michigan Dogman: Werewolves and Other Unknown Canines Across the USA (2010) adds an astonishing new collection of modern day sightings from coast to coast and examines not just the witness reports but the geographical characteristics and socio-cultural artifacts of each location. Godfrey shows eerie similarities between many of the modern American werewolves and takes

another look at the many possible theories, including marked links between these sightings and the worldwide phenomenon of phantom black dogs.

Werewolves: Mysteries, Legends and Unexplained Phenomena (2008) takes a broad-ranging look at werewolves throughout history and the world, starting with the earliest cave paintings of transformed animals. It includes case studies from medieval to modern, legends from many cultures and examples of werewolves in contemporary media. The final chapter provides a how-to on conducting a creature investigation.

Godfrey's work constitutes a unique contribution to the field of cryptozoology because of its large body of contemporary sightings of unknown, upright canines. This topic is also included in many of her other books, including:

Mythical Creatures: Mysteries, Legends and Unexplained Phenomena, Chelsea House, 2009.

(With Richard D. Hendricks) Weird Wisconsin: Your Travel Guide to Wisconsin's Local Legends and Best Kept Secrets, Sterling, 2005.

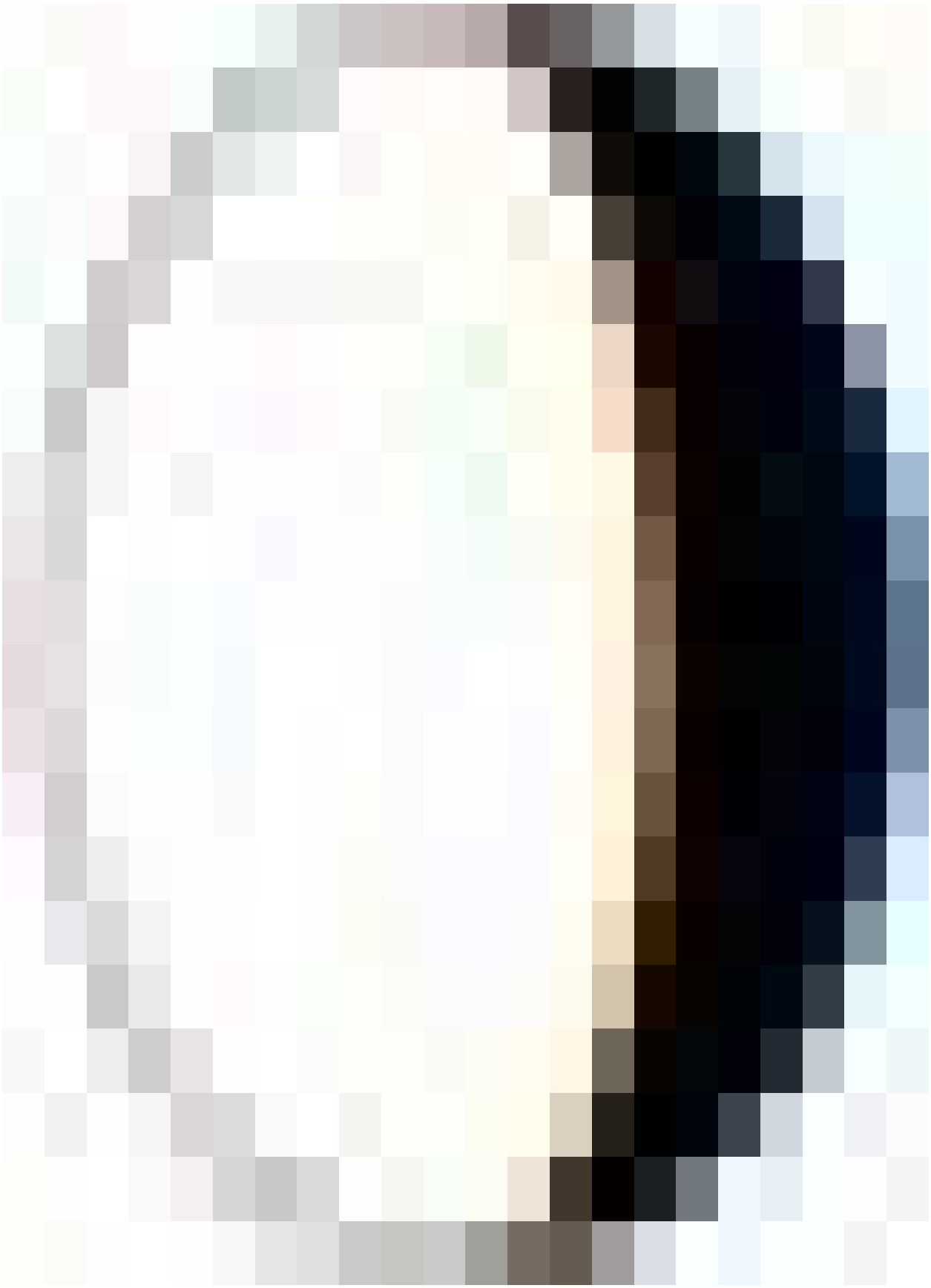
Weird Michigan: Your Travel Guide to Michigan's Local Legends and Best Kept Secrets, Sterling, 2006.

Strange Wisconsin: More Badger State Weirdness, Trails, 2007.

(With Lisa Shiel) Strange Michigan: More Wolverine Weirdness, Trails, 2008.

Haunted Wisconsin: Ghosts and Strange Phenomena of the Badger State, Stackpole, 2010.

Monsters of Wisconsin, Stackpole, June 2010.



Gordon, Harry (?-1941)

William Johnston, alias Harry Meyers, alias Harry Gordon—the sadistic killer of three women—did not claw or bite his victims to death, but he earned the title "The Werewolf of San Francisco" with a straight razor. In the manner of London's Jack the Ripper, Johnston chose prostitutes for his victims.

On the night of April 6, 1935, Betty Coffin turned a corner and started to walk down San Francisco's Market Street. It was 2:30 A.M., and her feet hurt. It was time to call it a night.

Then she saw him. She walked right up to the heavy-set, slightly drunk man, who was dressed like a seaman, and propositioned him. Fifteen minutes later, "Mr. and Mrs. Harry Meyers" had registered in a cheap waterfront hotel.

Two hours later, Meyers came down alone and asked the sleepy night clerk where he could get a beer and a sandwich. The clerk directed him to an all-night greasy spoon diner on the corner.

At eight o'clock the next morning, the maid entered the Meyers' room using her passkey and found the nude, bloody, and battered body of Betty Coffin sprawled on the bed. Her face had been beaten savagely. Her mouth was taped shut. Her body had been ripped open again and again with gaping wounds in a regular pattern, as if she had been raked over and over again by the claws of a wild beast, a werewolf. Blood-stained fragments of clothing were strewn about the room.

Inspector Allan McGinn of the San Francisco police told the press that the kind of monster who murders in such a fashion is the type to strike again and again. Newspapers headlined stories of the Werewolf of San Francisco and his brutal and bloody savagery. But the most arduous of police work failed to turn up any clue of the murderer.

Five years passed without another werewolf murder in San Francisco, but Inspector McGinn had been correct about the sadistic human monster working according to some inner cycle of bloodlust. On June 25, 1940, the moon was right for the San Francisco Werewolf to strike again.

The body of Irene Chandler was found in another waterfront hotel in the same condition as that of Betty Coffin. Official causes of death were listed as strangulation and loss of blood, but the corpse bore the same terrible beastlike slashings. The victim was known to the police as a “seagull,” a streetwalker who catered to seafaring men. And this time the werewolf had left his “claws” behind —a rusty, blood-stained razor.

The Sailors’ Union of the Pacific supplied the police with a picture of the man whom they felt fit the werewolf’s general description. On July 8, 1940, a detective confronted Harry W. Gordon at a sailors’ union meeting. Gordon was a big, blond man, and the manner in which he had mutilated the two women indicated that he was bestial, cruel, and most likely a psychopath. The detective braced himself for a struggle.

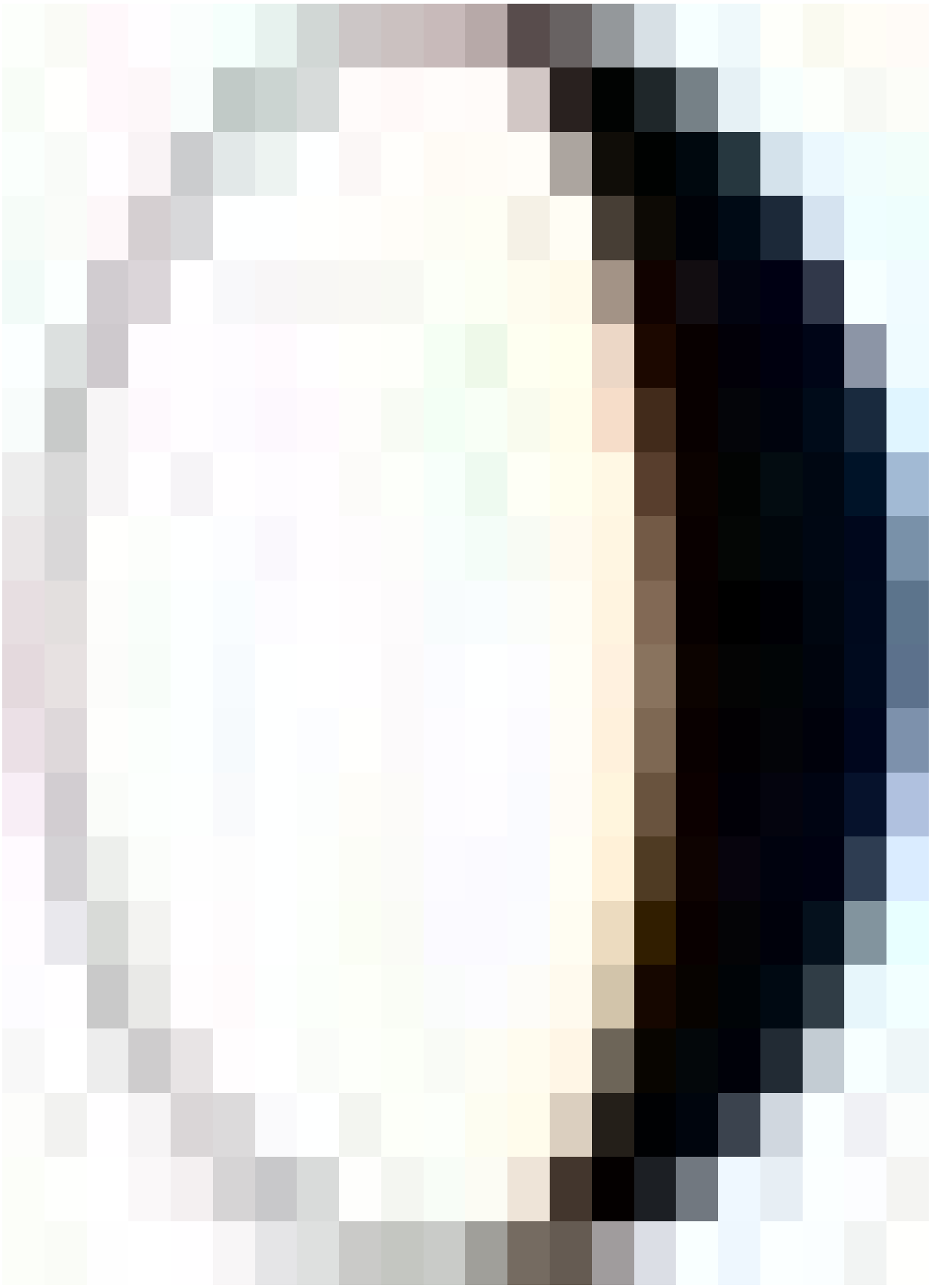
Keeping his voice quiet, hoping to avert violence and to defuse the situation, the detective told Gordon that the police wanted to talk with him at headquarters. Amazingly, the brute who had so hideously carved up two women, slumped his shoulders and offered no resistance. Later, after intense questioning, he broke down and confessed to the murders of Betty Coffin and Irene Chandler. The officers were unprepared for Gordon’s next confession: “And I killed my first wife in New York, too!”

On September 5, 1941, Harry W. Gordon took his last breath in San Quentin's lethal gas chamber. The savage hunger of the Werewolf of San Francisco was quieted at last.

Sources:

Masters, R. E. L., and Eduard Lea. Perverse Crimes in History. New York: The Julian Press, 1963.

Steiger, Brad. Demon Lovers: Cases of Possession, Vampires and Werewolves. New Brunswick, NJ: Inner Light, 1987.



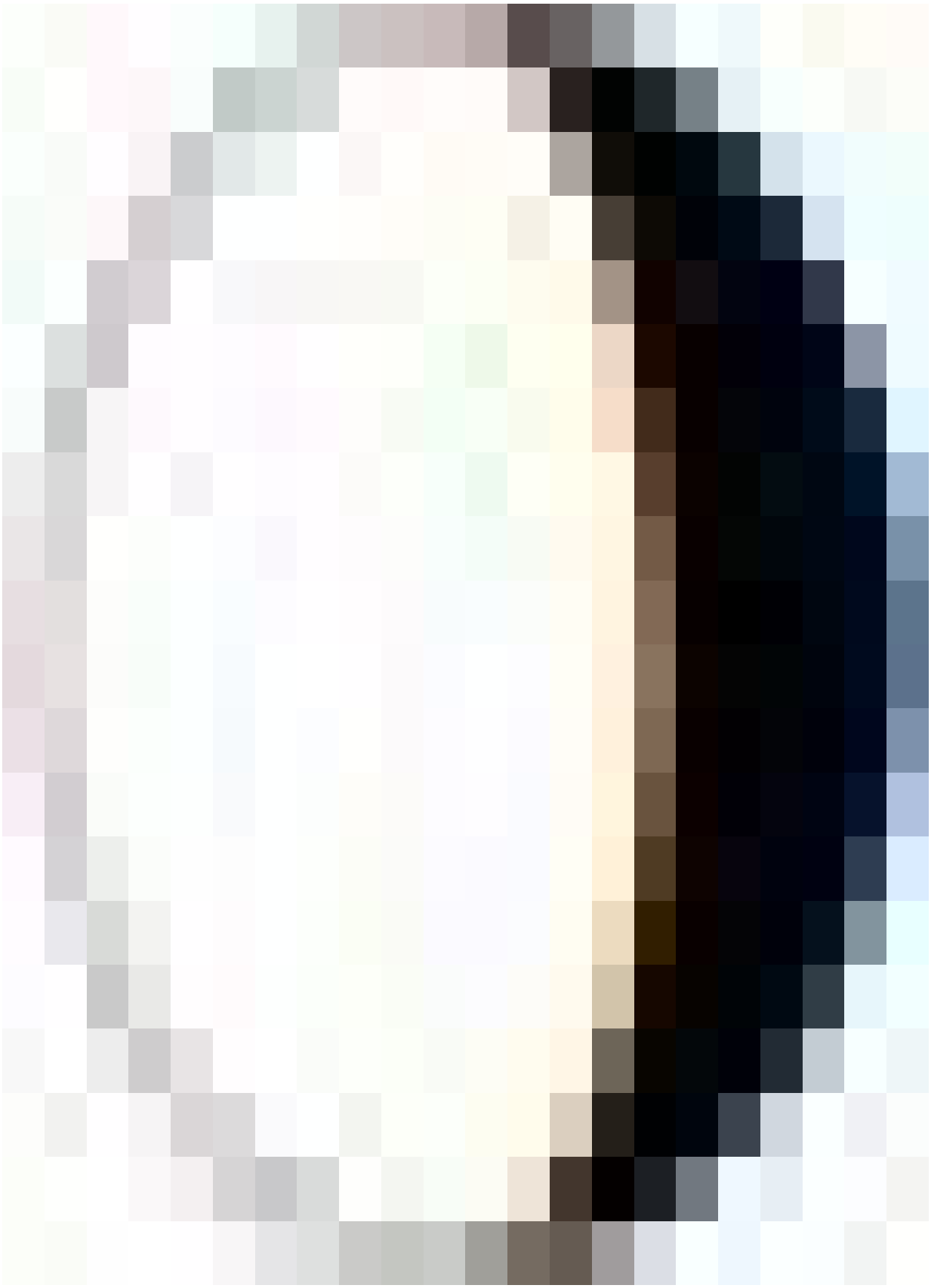
Green Wolf

The celebration of the Green Wolf marks an ancient custom that commemorates the times past when outlaws, wolves, and werewolves would hide in the fields, sometimes camouflaged with green leaves and moss. At harvest time, farmers would come upon “werewolves’ nests,” where the creatures had trampled down the crop to make a more comfortable sleeping spot. In many sections of France, the children were warned about the loup-garou (werewolves) that crouched in the fields.

In the Normandy region of France, le loup vert, the Green Wolf, is chosen each year to lead the other members of the farming community in dance during the harvest festival. The climax of the dance comes when a group of husky farmers make a pretense of tossing the Green Wolf—the man who has been selected to masquerade as the wolf at next year’s observance—into the roaring bonfire. The burning of the werewolf clothed in leaves and moss symbolizes the farmers’ triumph over hidden menaces in their land which might threaten their families or their crops.

Sources:

Eisler, Robert. Man into Wolf. London: Spring Books, 1948.



Greifswald Werewolves

According to old records, around 1640 the German city of Greifswald became overrun with werewolves. The lycanthropic population had become so large that they literally took over the city, working outward from their principal hovel in Rokover Street. Any human who ventured out after dark was in certain danger of being attacked and killed by the large company of werewolves.

Greifswald, Germany, became a city of werewolves in the seventeenth century, until an intelligent student organized his comrades to kill the beasts with silver bullets (art by Ricardo Pustanio).

At last, as the story goes, a group of bold students decided that they had had enough of living in fear and staying indoors at night, cowering before their hearths. One night they banded together and led a charge against the monsters. Although the students put up a good fight, they were virtually helpless against the powerful werewolves.

But then a clever lad suggested that they gather all their silver buttons, goblets, belt buckles, and so forth, and melt them down into bullets for their muskets and pistols. Thus reinforced, the students set out once again to challenge the dominance of the werewolves—and this time they slaughtered the creatures and rid Greifswald of the lycanthropes.

Sources:

Temme, J. D. H. Die Volkssagen von Pommern und Rugen.

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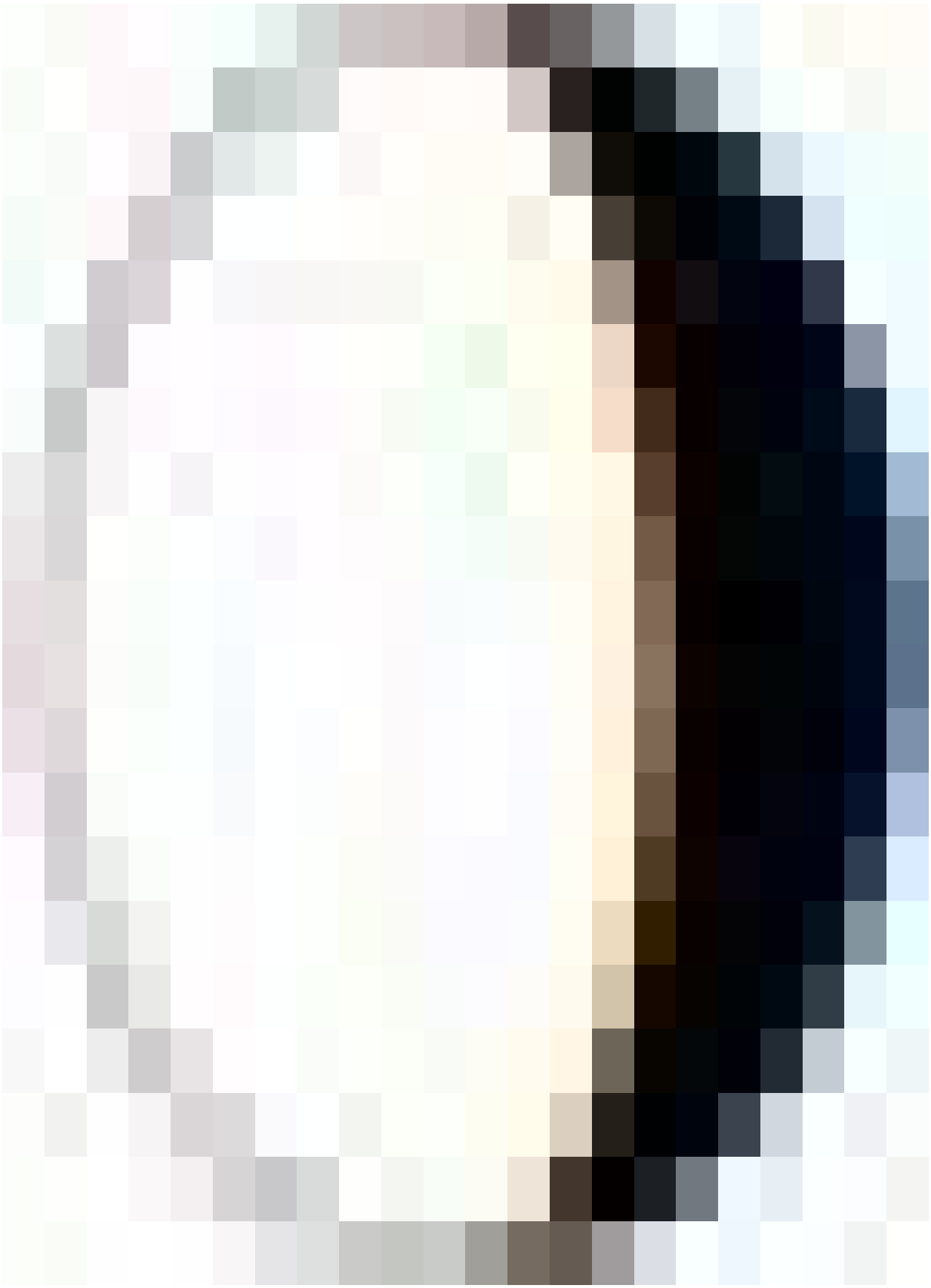

Grenier, Jean (c. 1589-1610)

In 1610, Pierre de Lancre, a noted judge of Bordeaux, France, visited the Monastery of the Cordeliers personally to investigate a werewolf that had been confined to a cloister cell for seven years. The werewolf, Jean Grenier, had viciously attacked several victims, and eyewitnesses to the assaults had sworn that Grenier had been in the form of a wolf when he made the attacks.

In his L'inconstance (1612), Lancre writes of Grenier that he possessed glittering, deep-set eyes, long, black fingernails, and sharp, protruding teeth. According to the jurist's account, Grenier freely confessed to having been a werewolf, and it was apparent that he walked on all fours with much greater ease than he could walk erect. The judge writes that he was horrified when Grenier told him that he still craved human flesh, especially that of little girls, and he hoped that he might one day soon once again savor such fine meat.

The nights and days as a werewolf began for Jean Grenier in the spring of 1603 in the Gascony region of France when small children began to disappear. Then, during a full moon, witnesses watched in horror as a thirteen-year-old girl named Marguerite Poirer was attacked by a monstrous creature resembling a wolf.

When the fear of a stalking werewolf was reaching fever pitch in the villages of Gascony, a teenaged boy whom everyone had believed to be mentally deficient began to boast of having the ability to transform himself into a wolf. As if that announcement was not disturbing enough to his neighbors, thirteen-year-old Jean Grenier also confessed to having eaten the missing children and having attacked Marguerite.

When he was questioned by the authorities, Grenier told of having been given the magical wolf's belt that could transform him into a wolf. This awesome gift had been presented to him by the Master of the Forest, who revealed himself as a large man dressed entirely in black. Although Grenier was contented merely to accomplish such a powerful transformation, the very act of doing so caused him to crave the tender, raw flesh of plump children. He tried to stifle the perverse hunger by killing dogs and drinking their warm blood, but such measures were only temporary. He was driven to steal children and eat their flesh.

What is perhaps most remarkable about the case of Jean Grenier is that the court elected not to have him burned at the stake for being a werewolf, but, instead, they assessed his claims as the result of his being mentally defective. They decided that his supposed powers of transmutation were but lycanthropic delusions, and because the lad was therefore insane, he could not be held accountable for his terrible crimes. Rather than enduring the tortures of the Inquisition and the usual transformation into ashes at the stake, Grenier was given a life sentence to a cell in a monastery in Bordeaux.

Sources:

Eisler, Robert. Man into Wolf. London: Spring Books, 1948.

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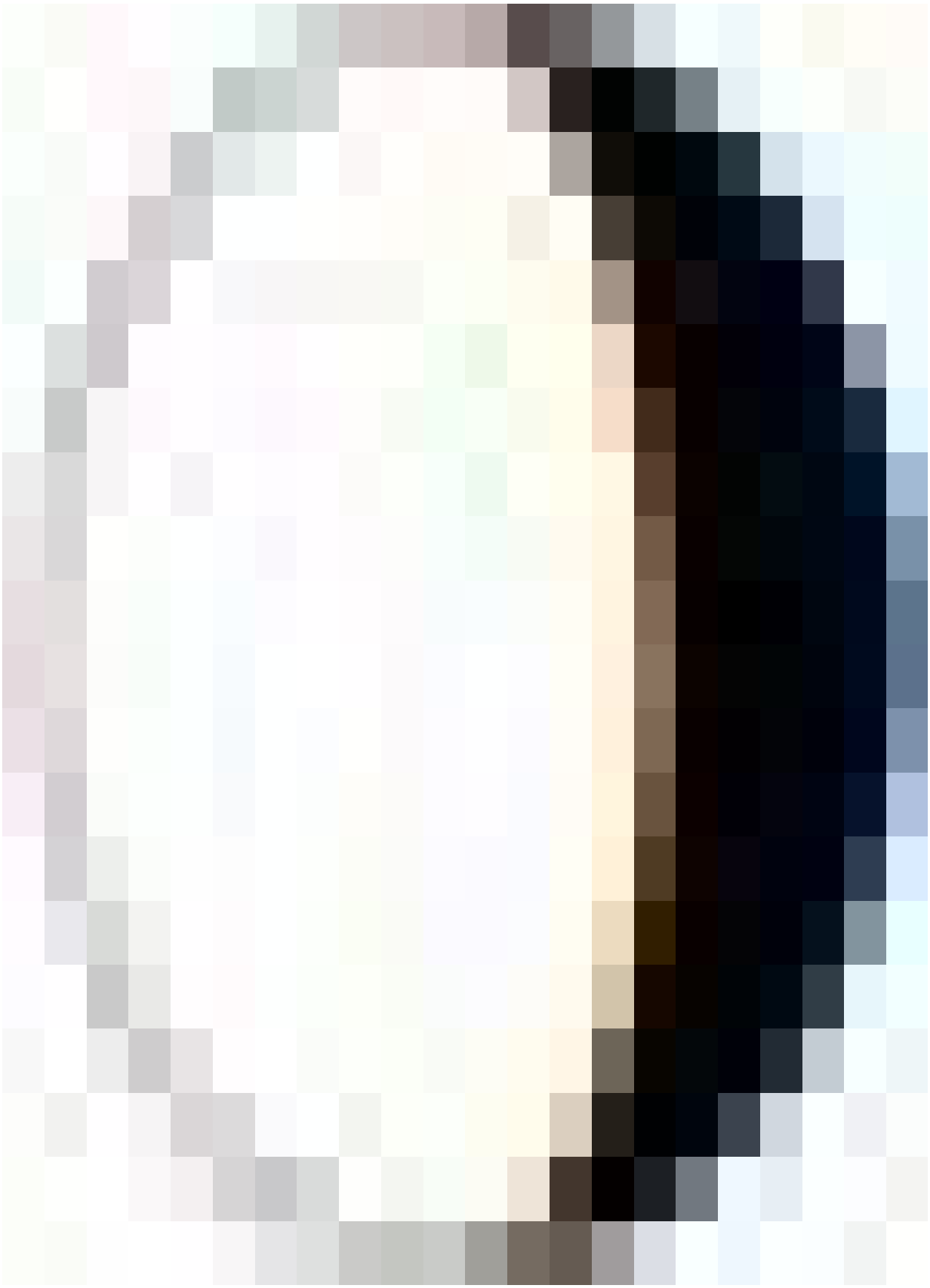
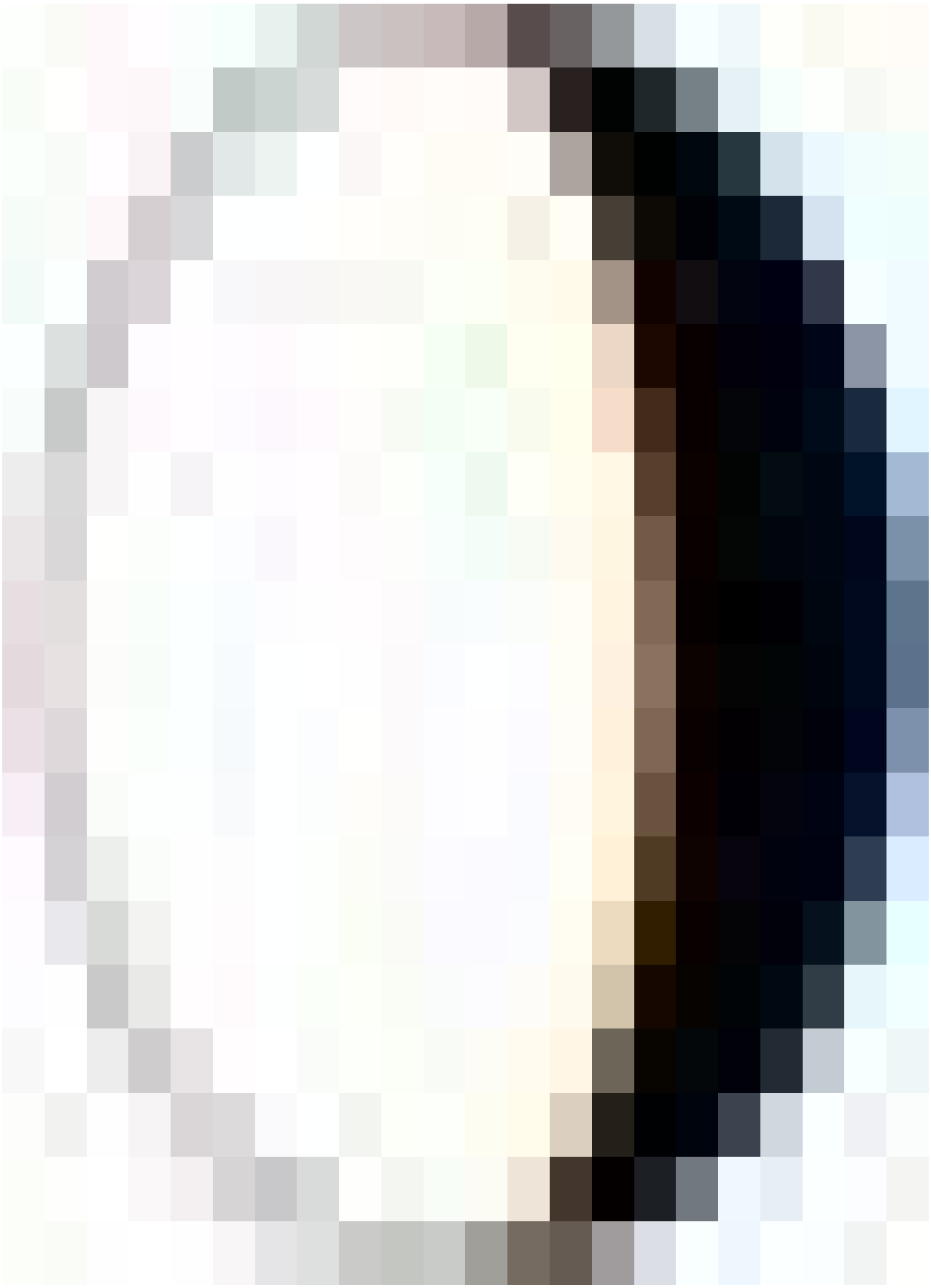


Guardians of Luna (movie, 2011)

Guardians of Luna is a direct-to-DVD anime feature distributed in North America by FUNimation Entertainment, and produced by Cybergraphix Animation, LLC. Guardians of Luna offers an interesting take on werewolves in the form of an ancient race of shape-shifters, creating an original mythos presented as an action-packed animated film. The universe is further expanded upon by additional product lines, including video games based on the Guardians of Luna brand, which augment the story and allow players to create their own battles within the universe. While some of the traditional aspects of lycanthropy are left intact—such as the ability to turn a survivor of a werewolf attack into a werewolf themselves—Guardians of Luna's werewolves are a unique breed, with traits and rules that werewolf and horror fans will enjoy.

The premise is that, one thousand years ago, an ancient race of shape-shifters—known as the Gurrn—fought to protect their home from warring human invaders. When they were defeated, their souls became trapped between Earth and the moon, bringing a curse upon the city of Steelhenge. To this day—on the eve of each full moon—a werewolf menace plagues Steelhenge, terrorizing the citizens and shaking the city to its core.

In the present, a young man named Carson Stone is drawn to Steelhenge by a mysterious letter from the father who abandoned him as a child. Carson soon discovers his (Tbloodline connection to the Gurrn and becomes embroiled in their fight. To protect the trapped and tortured souls from city leaders intent on harnessing their ancient powers for nefarious purposes, Carson teams up with three of his fellow werewolves—and some even stranger allies—only to discover that the humans may not be his only enemy.



Guilbert’s Werewolf

Loup-garou is the traditional French name for the werewolf, and struggles with the manbeast were a standard of French folklore as early as the sixth century. Most often the werewolves in these stories were horrid monsters that ripped and tore their victims to bloody shreds. Occasionally, however, someone would enter an account into the records in which the werewolf was not all that bad. One such popular story of a werewolf that used his lupine talents for good is that of the Abbot Guilbert.

Guilbert was the abbot of a monastery on the banks of the Loire who had one day granted himself the indulgence of saddling his horse and riding into a village to attend a fair. While he was there inspecting the fruits of a bountiful harvest, he also granted himself the indulgence of drinking rather too many glasses of good French wine. As he rode home to the monastery, the effects of the wine and the warm sun made him groggy, and he fell from the saddle.

GUARDIANS of LUNA

The animated film Guardians of Luna creates an original mythos behind the origin and existence of werewolves.

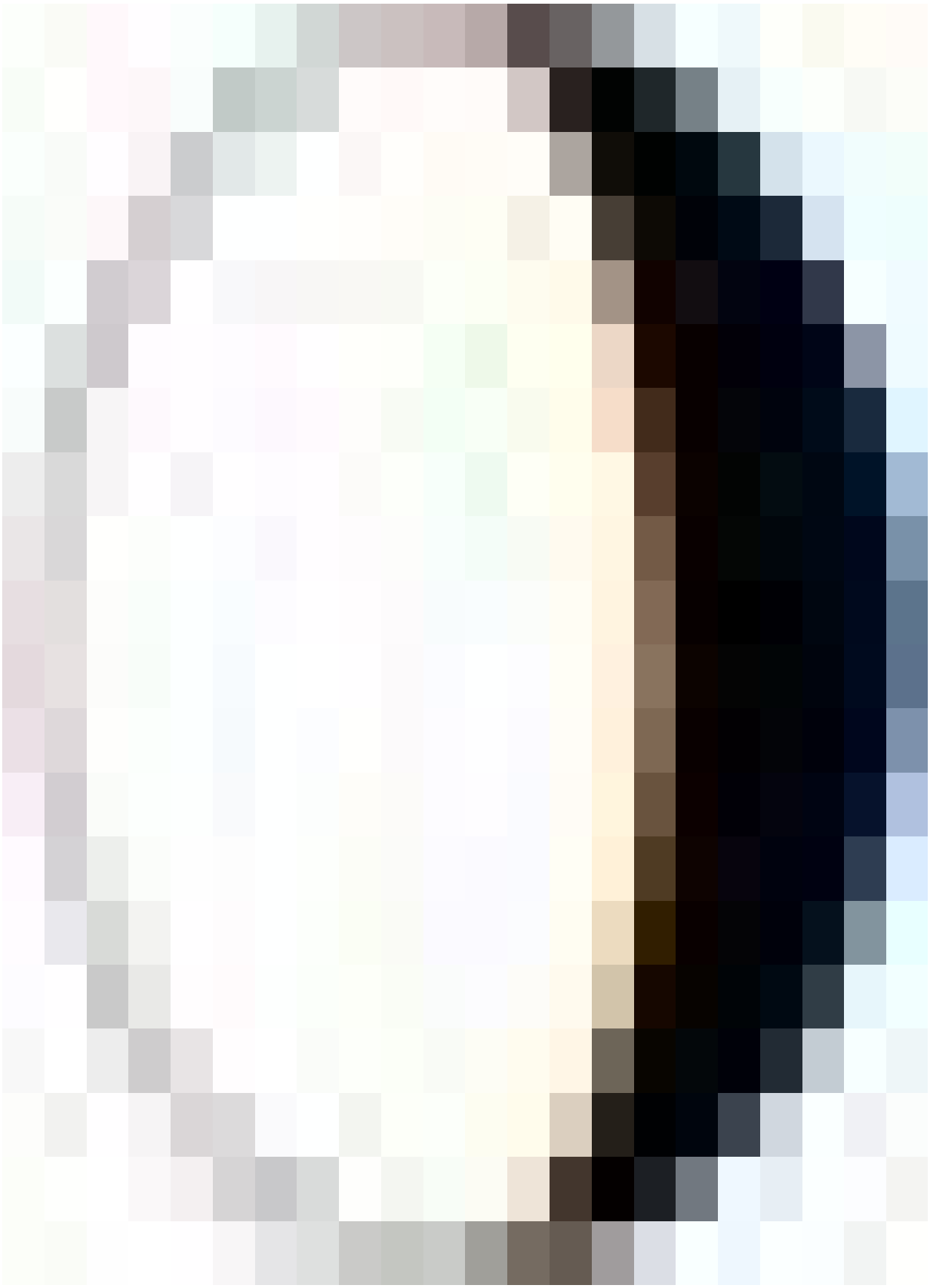
Quickly regaining a few more of his senses after the shock of the fall, Abbot Guilbert realized that he had cut himself quite badly when he struck the ground —and that the scent of fresh blood had attracted a pack of wildcats. As the snarling, hissing cats surrounded him, he felt all was lost and he crossed himself and awaited a cruel demise.

Just as the moment seemed darkest, however, a ferocious werewolf appeared and attacked the cats with his flashing fangs and savage claws. The creatures were driven off, but the werewolf's victory was not without price, for the abbot saw that the beast had received a number of bloody wounds. Guilbert did not dare approach the werewolf for fear the monster might turn on him, so he managed to get back into the saddle and spur his horse back to the monastery. He was curious to note that the werewolf followed him right up to a waiting group of monks, who eagerly dressed the beast's wounds after they heard of Abbot Guilbert's frightening encounter and the daring rescue.

The next morning, Abbot Guilbert and his fellow monks were astonished to see that the werewolf had resumed its normal human shape, and they were beholding the person of a very well-known, high-ranking official of the Church. Then, to Guilbert's humiliation, the dignitary proceeded to give him a severe tongue lashing for having besotted himself with wine the day before when he attended the village fair. The werewolf ordered the abbot to do such harsh penance that he resigned his position and left the monastery.

Sources:

Hurwood, Bernhardt J. Terror by Night. New York: Lancer Books, 1963.



“Guillaume de Palerme” (poem, c. 1200)

This French romance poem, composed sometime around the year 1200, introduces a benevolent werewolf into a mythology that primarily features savage shape-shifters. The verse was commissioned by Countess Yolande, the daughter of Baldwin IV, Count of Hainault (now in the province of Wallonia in Belgium). In 1350, Humphrey de Bohun, Sixth Earl of Hereford, commissioned a poet named William to translate the romance into English. A surviving manuscript of William’s version, written in alliterative verse, is kept at Kings College in Cambridge.

Guillaume is not the werewolf of the romance, but a foundling raised at the court of the Emperor of Rome. Of low societal status, Guillaume falls in love with Melior, the Emperor’s daughter, even though he knows his chances of marriage to the lovely girl are nonexistent. The situation becomes even more painful to bear when it becomes clear to Guillaume that Melior also loves him. Their romance appears to be forever doomed when the Emperor promises Melior to a Greek prince.

Desperate for a life together, the young lovers disguise their identity with bear skins and escape into the forests of Italy. There they encounter a wolf who recognizes Guillaume as his cousin. The werewolf reveals himself as Alfonso, a Spanish prince, who was turned into a wolf by his evil stepmother’s magic. Guillaume, Alfonso says, is actually the rightful heir to a kingdom in Spain, which has been usurped by Alfonso’s father. The young lovers survive in the woods due to the ministrations of the benevolent werewolf, who provides them with food and protection. Eventually, the three conspirators overcome Alfonso’s father, and Guillaume becomes the rightful ruler of the kingdom and Melior his proud queen. The kind and protective werewolf is freed from the magic spell and returned to his human form. All ends happily as Alfonso marries Guillaume’s sister.

Sources:

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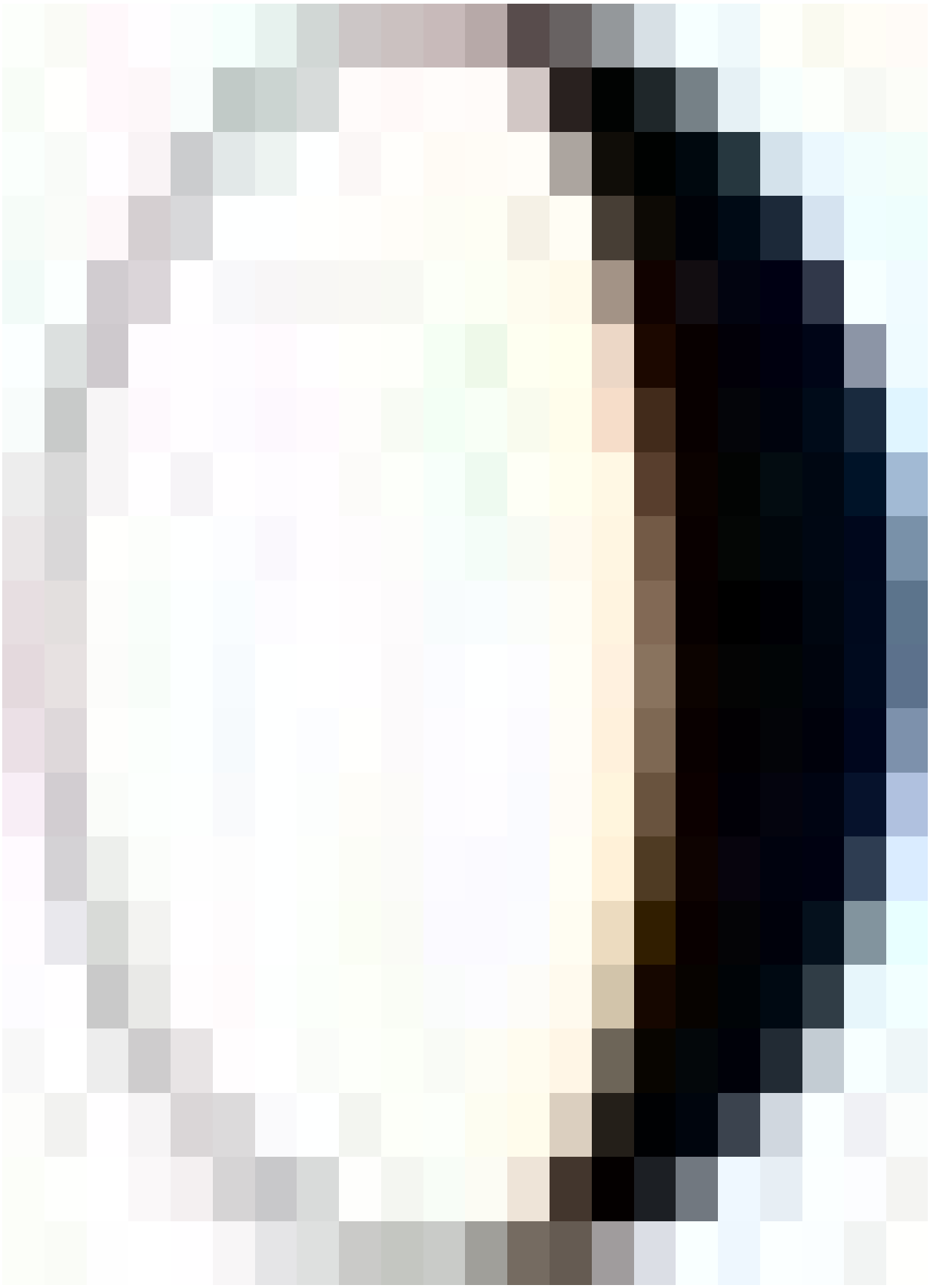

Gypsies

Regarded as the traditional companions of werewolves and other creatures of the night, gypsies have not had an easy time of it since they began their migration to Europe around the year 1000. At best they were considered thieves, fortune tellers, and cheats. At worst they were condemned as Witches who worshipped Diana, the chief nemesis of the Christian clergy in the Middle Ages. In the common mind it was believed that all gypsies were descended from the union of the first gypsy woman with Satan. In 1500, the Diet of Augsburg ruled that Christians could kill gypsies without legal penalty. The same ruling decreed that gypsies had no legal rights whatsoever.

Gypsies, or the Romani people, have often been a shunned minority in Europe, and so it is not surprising they were wrongfully condemned as Witches and companions of werewolves.

During the Middle Ages, thousands of gypsies were burned at the stake as Witches and in punishment for the popular belief that it was gypsy smiths who forged the nails that bound Christ to the cross. Gypsies fared no better in the twentieth century when the Nazis identified them as “nonhuman” and killed an estimated 400,000 of them in the death camps.

Although even today many gypsies prefer to treat their true origins with mystery, most scholars agree that they are likely of Hindu roots, rather than Egyptian, as many non-gypsies suppose. Generally, gypsies believe in past lives, the concept of karma, and the triune goddess of Fate. Gypsy fortune tellers are known as Vedavica, literally, a reader of the Vedas, for they seem to regard the Tarot cards as their own interpretation of the sacred Hindu writings.

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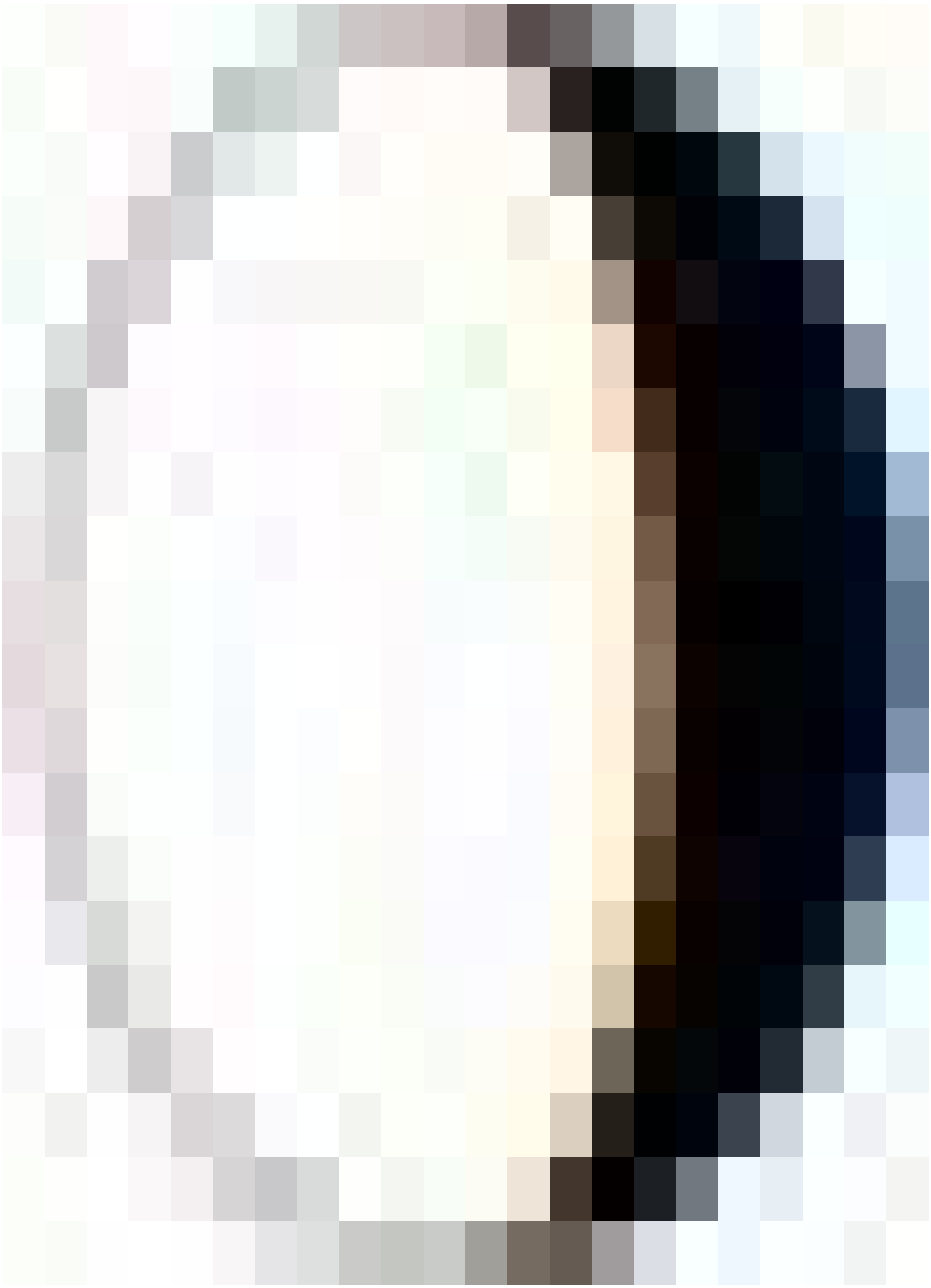


Haarmann, Fritz (1879-1925)

Some years ago, an examination of the terrible crimes of Fritz Haarmann, otherwise known as the “Hanover Vampire,” led some to conclude that his acts were those of a sadist, a werewolf, since they involved his biting victims to death and cannibalistically eating their flesh. In their Perverse Crimes in History, R.E.L. Masters and Edward Lea agree with such an assessment by stating that in a book about vampires, such as Summers’ The Vampire: Its Kith and Kin, it is permissible to characterize Haarmann as one of that breed, but it is “somewhat more accurate to regard him as a homosexual sadist and lust murderer—and of course as a cannibal.” Haarmann had at least a six-year reign of terror (1918-1924) before he was apprehended by the authorities.

Some of his posthumous analysts and biographers have characterized him as a dull and stupid youth who served a number of jail sentences for child-molestation, indecent exposure, and homosexuality. Haarmann’s antisocial acts graduated from the petty to the perverse when he became enamored with a young male prostitute, Hans Grans, who also appears to give evidence of werewolfism. Haarmann, then in his forties, had made a token effort to work at gainful employment and had opened a small combination butcher shop and restaurant. With the gleeful urging of Grans, Haarmann would lure a young man to his shop, overpower him, and begin biting and chewing at his throat. In some instances, he did not cease his bloody attack until he had nearly eaten the head away from the body.

After Haarmann had satisfied his werewolfism and both men had been erotically stimulated by the brutal murder, the body of the victim would be butchered and made into steaks, sausages, and other cuts of meat. Both Haarmann and Grans ate regular meals from their private stock of human flesh. What they didn’t eat, Haarmann sold in Hitler, Adolf his butcher shop. His patrons never questioned how it was that his shop always had choice cuts of meat for sale when fresh meat became scarce in other stores throughout the city. When the sensational news of

Haarmann’s werewolfism and butchery came to light, there were no doubt a good many citizens of Hanover who had cause to wonder if by their patronage of his butcher shop they had become unwitting cannibals.

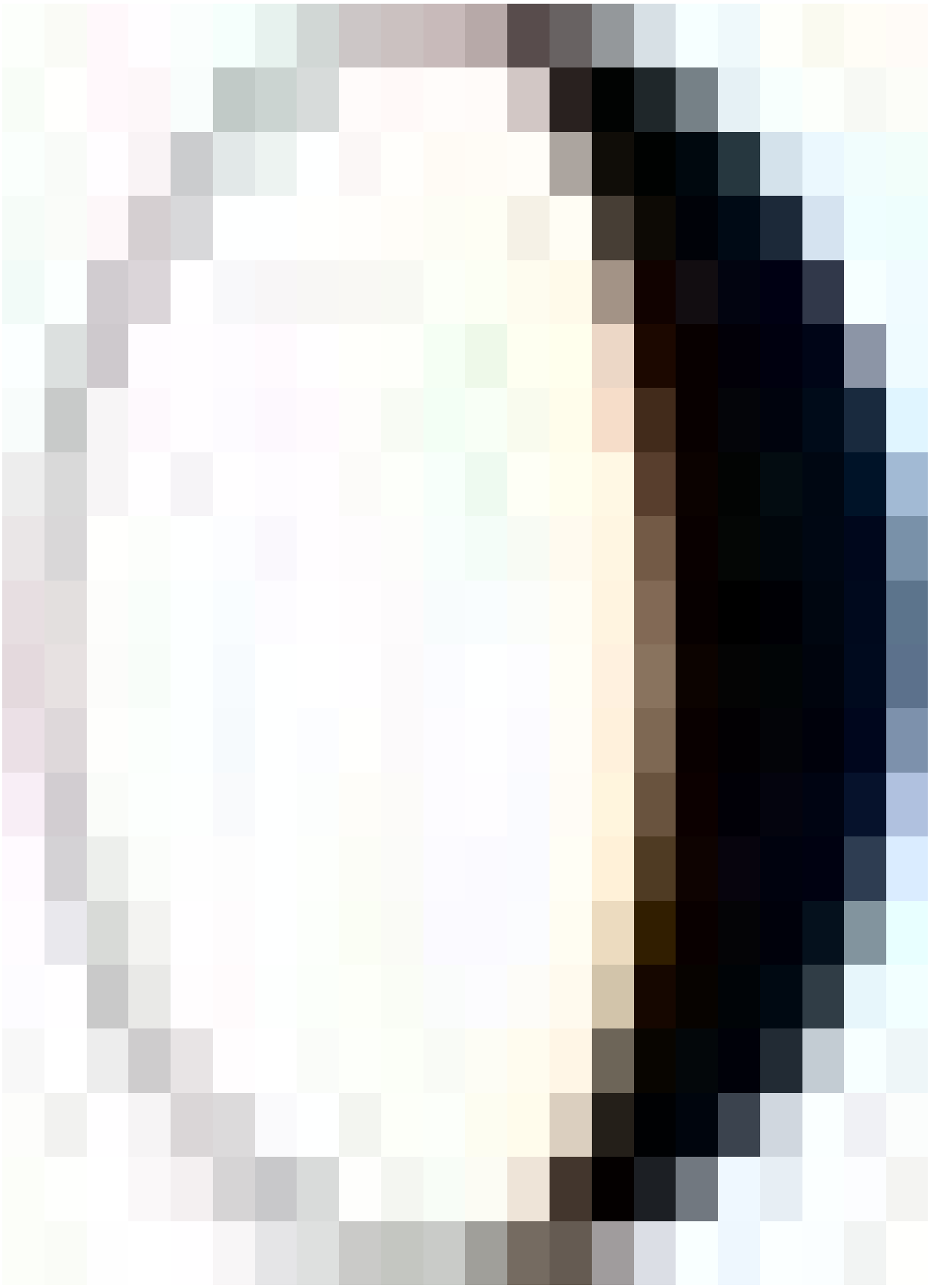
After his conviction at about the age of forty-six, Haarmann was beheaded with a sword and his brain removed from its skull and delivered to Göttingen University for study. Hans Grans received a sentence of life imprisonment, which was later commuted to twelve years. The estimated total of Haarmann’s victims ranges from twenty-four to fifty. But the newspapers of the city noted that during the year 1924, when the monster’s crimes were first revealed, some 600 boys had disappeared in Hanover, at that time a city of about 450,000 population.

Sources:

Masters, R. E. L., and Eduard Lea. Perverse Crimes in History. New York: The Julian Press, 1963.

RICARDO PUSH

German dictator Adolf Hitler had a fascination for wolves and werewolves. Did Hitler, as one writer suggested, have lycanthropic tendencies? (Art by Ricardo Pustanio).



Hitler, Adolf (1889-1945)

Adolf Hitler was deeply fascinated with wolves and werewolves. The very title "Fuhrer" suggests the leader of a pack of hunting wolves. And Hitler's name, Adolf, means "Noble Wolf."

It was as werewolves that Hitler envisioned German youth when he dictated in his program for the education of the Hitler Jugend (Hitler Youth) that they must learn to become indifferent to pain. They must have no weakness or tenderness in them. When he looked into their eyes, Hitler said that he wanted to see "once more in the eyes of a pitiless youth the gleam of pride and independence of the beast of prey." It was his wish that he might somehow "eradicate thousands of years of human domestication" and allow the werewolves once again to run free and to work their destruction upon the weak and those unsuited to be members of the new world order that he was creating.

Numerous stories have been widely circulated about the rages that would possess Hitler to the point where he fell to the floor and literally began chewing the carpet. "If the stories about Hitler's rages are true," states Robert Eisler, "they would appear to have been manic lycanthropic states and not melancholic bouts of repentance. If the accounts were invented, they have sprung from the archetypal depths of the storytellers' unconscious race-memory and not from the archetypal minds of the doubtlessly paranoid subjects of the stories in question."

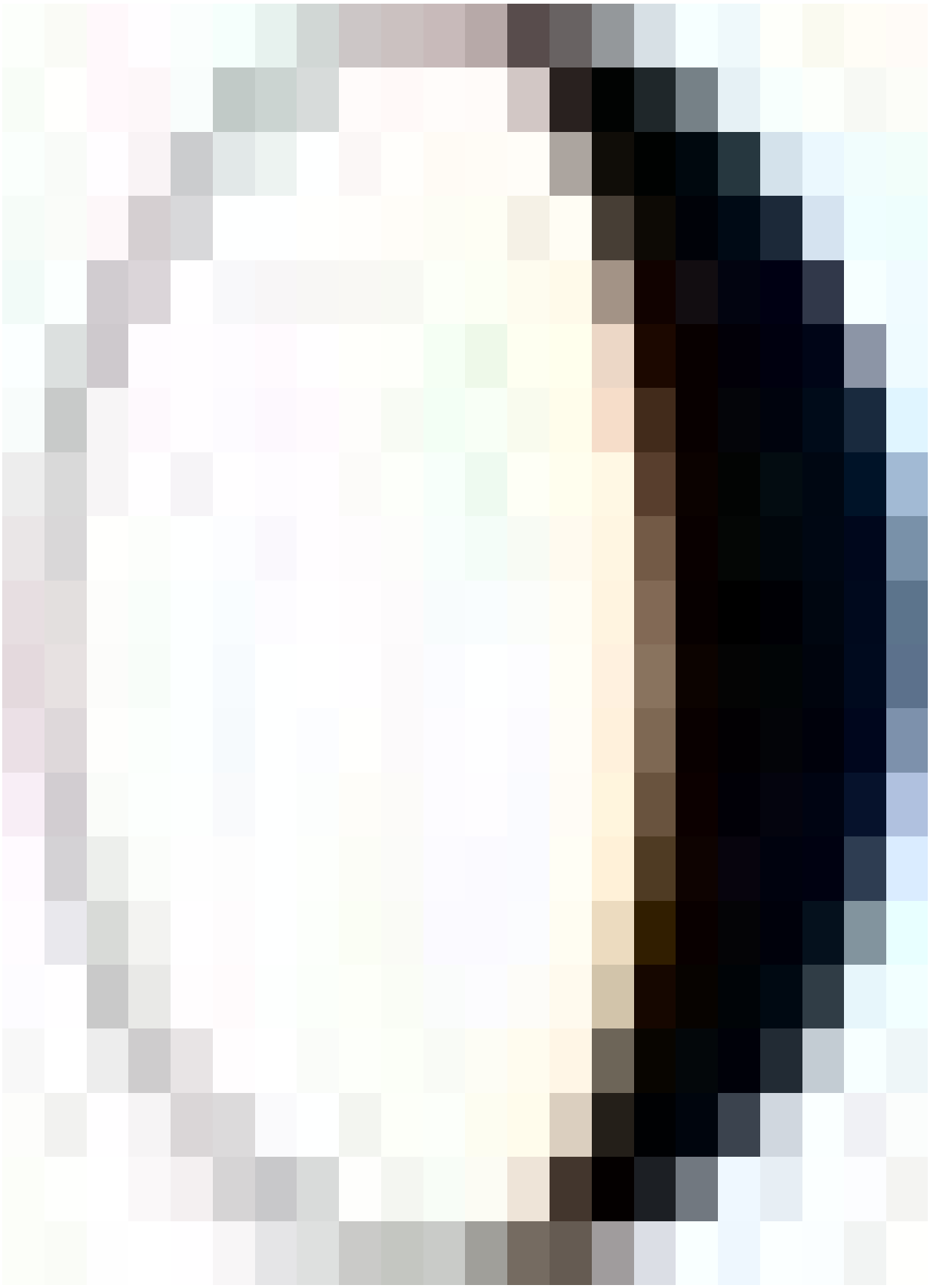
Robert G. L. Waite, the psychobiographer, states that Hitler was always fascinated with wolves. At the beginning of his political career, he had chosen "Herr Wolf' as his pseudonym. He named his headquarters in France Woflsschlucht (Wolf's Gulch) and in the Ukraine, Werwolf. He demanded that his sister change her name to "Frau Wolf." He renamed the Volkswagen factory "Wolfsburg" and decreed himself "Conductor Wolf." His favorite tune for

whistling in his carefree moods was “Who’s Afraid of the Big Bad Wolf?”

Sources:

Eisler, Robert. Man into Wolf. London: Spring Books, 1948.

Waite, Robert G. L. The Psychopathic God: Adolf Hitler. New York: Basic Books, 1977.



Hollywood's Alien Shape-Shifters

While not every UFO researcher is convinced that the strange aerial objects in our skies originate from some extraterrestrial source, nearly all investigators of the phenomenon believe that the millions of people who report "flying saucers" are seeing something unknown to them. And even if 95% of the UFO reports may be, explained away as faulty interpretations of natural phenomena, misidentification of conventional aircraft, or sightings of secret government test planes, there remain thousands of reports from serious and sober citizens who have seen something decidedly unidentified and unknown traversing our skies. If the objects are some kind of actual aerial craft, then the question remains, "Who is piloting the darned things?"

From the earliest reports of witnesses sighting alleged alien beings in the late 1940s, the most common descriptions collected by UFO investigators provide a sketchy picture of smallish humanoid beings with gray or grayish-green complexions who stand about five feet in height and are dressed in one-piece jumpsuits. Witnesses who claim to have had very close encounters with these aliens say that they have very large heads with big, lidless eyes. In the majority of accounts of this type, the entities were said to have no noses, only nostrils; no discernible lips, only a straight line indicating a mouth; and no ears. The general appearance of such beings suggests some kind of reptilian or amphibian humanoid.

Other UFO contactees claim an enlightening experience with a far different alien being. They speak of Space Brothers and Sisters who appeared to them as benevolent, concerned spiritual entities. These extraterrestrials are described as tall, blond, light-complexioned, perfectly proportioned and completely human in appearance. One might say that they were angelic in their overall countenance.

And then, of course, there were the monsters. Some of them big, hairy, smelly, Bigfoot-like creatures; others, rampaging, nightmarish, purple people-eaters; and still others, manic, out-of-control robot-like beings.

Even today, after sixty-five years of aggressive research on the part of many investigators, few theorists question how many of these entities truly come from outer space and how many may be entities that have been sighted in various guises throughout the course of human history. Few UFO researchers ponder whether or not the alien intelligences might be shape-shifters capable of assuming any size or any life-form that suits their undisclosed purposes or that may be more readily comprehensible to humans.

Hollywood, our chief purveyor of popular culture and folklore, was much quicker to suggest that the beings—extraterrestrial or otherwise—that appeared to arrive in spaceships were neither little bug-eyed creatures nor angelic entities, but were shape-shifting creatures assuming whatever form best attained their overall goals, benevolent or hostile. And while the cute, amphibious E.T.-type entities seem benign, more often than not Hollywood screenwriters have decided that the extraterrestrial shape-shifters are intent on doing great harm to the inhabitants of planet Earth. In a number of spooky cinematic scenarios screenwriters have warned of an intelligence that can assume many forms—but most frightening of all, they can assume the image of those nearest and dearest to us. When shape-shifters have the power to appear as our friends and loved ones, then the paranoid admonition to trust no one becomes a deadly truth. Below are some examples of alien shape-shifter movies.

Invaders from Mars (1953)

This film, directed by William Cameron Menzies, has built a cult following because it left an indelible mark on the psyches of millions of baby-boomers who have never forgotten the movie that first scared the bejabbers out of them.

The plot is simple: A young boy (Jimmy Hunt) is awakened one night by the sound of an extraterrestrial craft landing and submerging itself into the sandy hill near his home. No one will believe him, and he comes to realize that nearly everyone in town—including his parents—have been possessed by alien life forms—nasty little buggers that cling to the backs of their victims' necks. The cast includes Jimmy Hunt, Helena Carter, Arthur Franz, Leif Erickson, Hillary Brooke, and Bert Freed.

It Came from Outer Space (1953)

Although we learn that their intentions are seemingly benevolent in this film, there are chills aplenty as the giant eyeball monsters from outer space—complete with eerie theme music that signals their presence—demonstrate their ability to shape-shift into any form, including the shapes of friends and neighbors. The movies stars Richard Carlson, Barbara Rush, Charles Drake, and Joe Sawyer.

Invasion of the Body Snatchers (1956)

This is another film that has built a cult following because of the manner in which it pushes certain fear buttons in the psyche: Could it be possible that the reason those nearest and dearest to me don't seem to be quite themselves is because they have been possessed by some alien intelligence? Although the "alien intelligence" in this film happens to arrive on Earth in the form of weird, plantlike pods, the frightening possession of unsuspecting humans while they sleep really epitomizes the basic dread of a shape-shifting entity that can assume any form it wishes at its will. Entertainment Weekly ranks this chilling adaptation of Jack Finney's novel that was directed by Don Siegel as Number Eight on its list of the "Top 100 Science Fiction Movies." The cast includes Kevin McCarthy, Dana Wynter, Larry Gates, King Donovan, Carolyn Jones, and Virginia Christine.

I Married a Monster from Outer Space (1958)

Another effective story of shape-shifters from another planet who arrive on Earth to assume the forms of unsuspecting humans. The film, directed by Gene Fowler Jr., focuses on newlyweds (Gloria Talbott and Tom Tyron) and the confused wife's difficulty adjusting to married life once her husband has been replaced by an emotionless alien masquerader. It stars Gloria Talbott, Tom Tyron, Ken Lynch, and Valerie Allen.

Invasion of the Body Snatchers (1978)

Director Philip Kaufman utilizes only the basic theme of the 1956 original and manages to create his own unique vision of extraterrestrial terror in this stylish update of the shape-shifting pods from outer space. This time the setting is San Francisco, rather than a small California town, and the special effects are memorable as one by one the hero's (Donald Sutherland) friends are replaced by pod people who are the exact duplicates of those whom he thought he could always trust. The film stars Donald Sutherland, Brooke Adams, Leonard Nimoy, Veronica Cartwright, and Jeff Goldblum.

The Thing (1982)

While the 1951 version arrived in theaters during the early days of the flying saucer scare and has become a classic chiller, John Carpenter's interpretation is much closer to the original concept of writer John W. Campbell's novella, Who Goes There? on which both movies were based. Carpenter stresses the ability of the extraterrestrial invader to shape-shift into any life-form, including the

scientists’ sled dogs and the scientists themselves, to defeat the members of an isolated Antarctic research station. Rob Bottin’s special effects intensify some startling scenes. This movie was ranked Number Thirty on Entertainment Weekly’s “Top 100 Science Fiction Movies.” The film stars Kurt Russell, Wilford Brimley, Richard Masur, and Richard Dysart, and was directed by John Carpenter.

THE
THING

A poster for the 1982 movie version of The Thing, the horrifying tale of an alien being that take the form of its prey.

Starman (1984)

Excellent special effects by Rick Baker, Stan Winston, and Dick Smith show us how a crash-landed extraterrestrial is able to translate the DNA from a lock of hair into the elements of total transformation into the image of an earthwoman's deceased husband. An effective and emotional outer-space love story superbly acted by Jeff Bridges as the Starman with powers of resurrection and by Karen Allen as the widow who comes to care for the entity who has usurped her husband's life-form. Starman, directed by John Carpenter, was ranked Number Seventy-six on Entertainment Weekly's "Top 100 Science Fiction Movies." It stars Jeff Bridges, Karen Allen, Charles Martin Smith, and Richard Jaeckel.

Lifeforce (1985)

Based on Colin Wilson's novel Space Vampires, the film effectively shows the power of alien intelligences to steal the lifeforce energy of humans and to assume their physical forms. There are some grim special effects by John Dykstra and John Gant that have corpses coming back to deadly life, then, when denied the lifeforce, crumbling into disgusting messes. The extraterrestrial shape-shifters turn half of London's population into animated zombies—and it appears they might be soul-stealers as well as energy vampires. Steve Railsback, Peter Firth, Frank Finlay, Mathilda May, and Patrick Stewart are directed by Tobe Hooper.

Invaders from Mars (1986)

In a remarkably faithful adaptation of the 1953 cult favorite, director Tobe Hooper updates the classic with dramatic special effects by John Dykstra and Stan Winston that only heighten the impact of the original. One by one, the boy who witnessed the landing of the spacecraft perceives his teachers, townspeople, and parents becoming possessed by the extraterrestrial invaders. A bonus for movie buffs: The scene in which that cold and rigid nurse from One Flew Over the Cuckoo's Nest, Louise Fletcher, swallows a live frog in one gulp. Karen Black, Hunter Carson, Timothy Bottoms, Laraine Newman, and Bud Cort are directed by Tobe Hooper.

The Hidden (1987)

An extraterrestrial shape-shifter enters humans through the mouth and controls their minds in this very effective sci-fi thriller. Joining the police in pursuit of the violent entity is an FBI agent played by Kyle MacLachlan, a man we come to suspect is more than he appears to be. Jack Sholder directs Kyle MacLachlan, Michael Nouri, Clu Gulager, and Claudia Christian.

Something Is Out There (1988)

A Xenomorph, an extraterrestrial shape-shifter, has escaped from an alien prison ship and come to Earth to rip folks apart with extreme prejudice in this four-hour television miniseries that was intended to be the pilot for a series. An attractive alien humanoid is in pursuit, and soon she and a police detective are on its trail. Rick Baker designed the Xenomorph, and John Dykstra created the outer space effects. Richard Colla directs Maryam D'Abo, Kim Delaney, Joe Cortese, Robert Webber, and George Dzundza.

Terminator 2: Judgment Day (1991)

This popular action film, featuring Arnold “I’ll be back” Schwarzenegger as the indestructible cyborg—this time on the side of good—introduces a villain who is composed of liquid metal capable of assuming any form, thus becoming a deadly shape-shifting antagonist. The computerized technology utilized in this film allows the audience to view the startling details of each and every metamorphosis that the T-1000 (Robert Patrick) chooses to assume. Director James Cameron utilized an earlier version of the fluid morphing technique in The Abyss, but after Terminator 2 and the finetuning of the process by Stan Winston and Dennis Muren, the transformation sequences for werewolves, shape-shifters, and other monsters have reached a level of sophistication far beyond the previous special effects and makeup tricks. Arnold Schwarzenegger leads a cast that includes Robert Patrick, Linda Hamilton, Edward Furlong, Joe Morton, S. Epatha Merkerson, and Castulo Guerra.

Seedpeople (1992)

Centuries ago a meteor crashed to the earth and spread its deadly spores over a peaceful valley. When a man returns to his hometown after several years away, he discovers that something deadly has taken its toll on his old friends and neighbors—they now sprout fangs and drip slime from their gaping mouths. Peter Manoogian directs Andrea Roth, Sam Hennings, Bernard Kates, Dane Witherspoon, and Holly Fields.

Body Snatchers (1993)

The third adaptation of science fiction writer Jack Finney's classic paranoid novel of pods from outer space transforming themselves into exact—but emotionless—duplicates of our friends and neighbors. This version chooses a military base as the setting, thus supplanting the previous locales of a small California town and San Francisco. Gabrielle Anwar, Meg Tilly, Forest Whitaker, and R. Lee Emery star in this film directed by Abel Ferrara.

Hidden II (1993)

In this sequel to the 1987 film, the shape-changing aliens are back on Earth, and another good-guy extraterrestrial appears to aid terrestrial cops to track them down. The cast includes Raphael Sbarge, Michael Nouri, Kate Hodge, and Jovin Montanaro, and was directed and written by Seth Pinsker.

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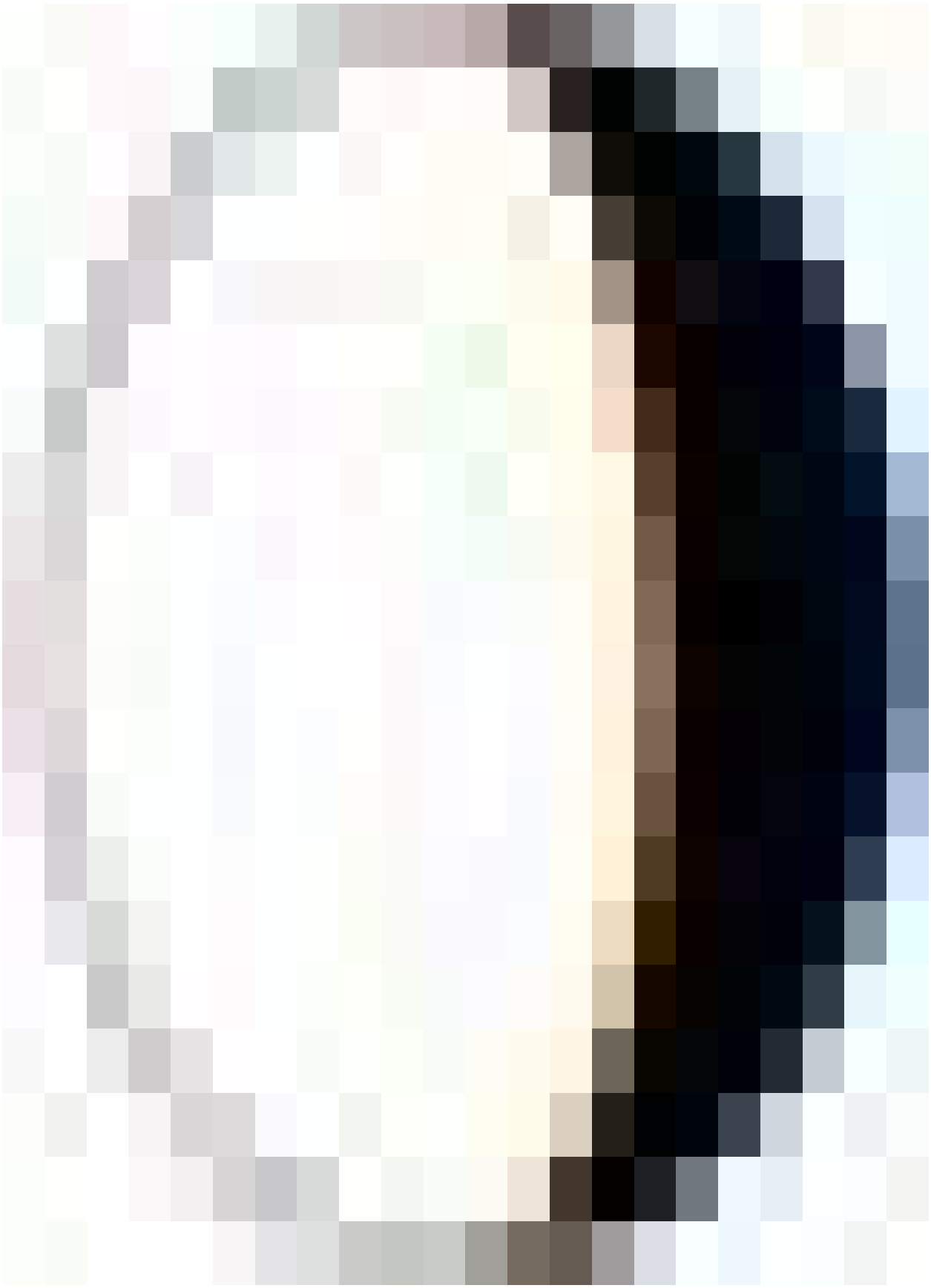
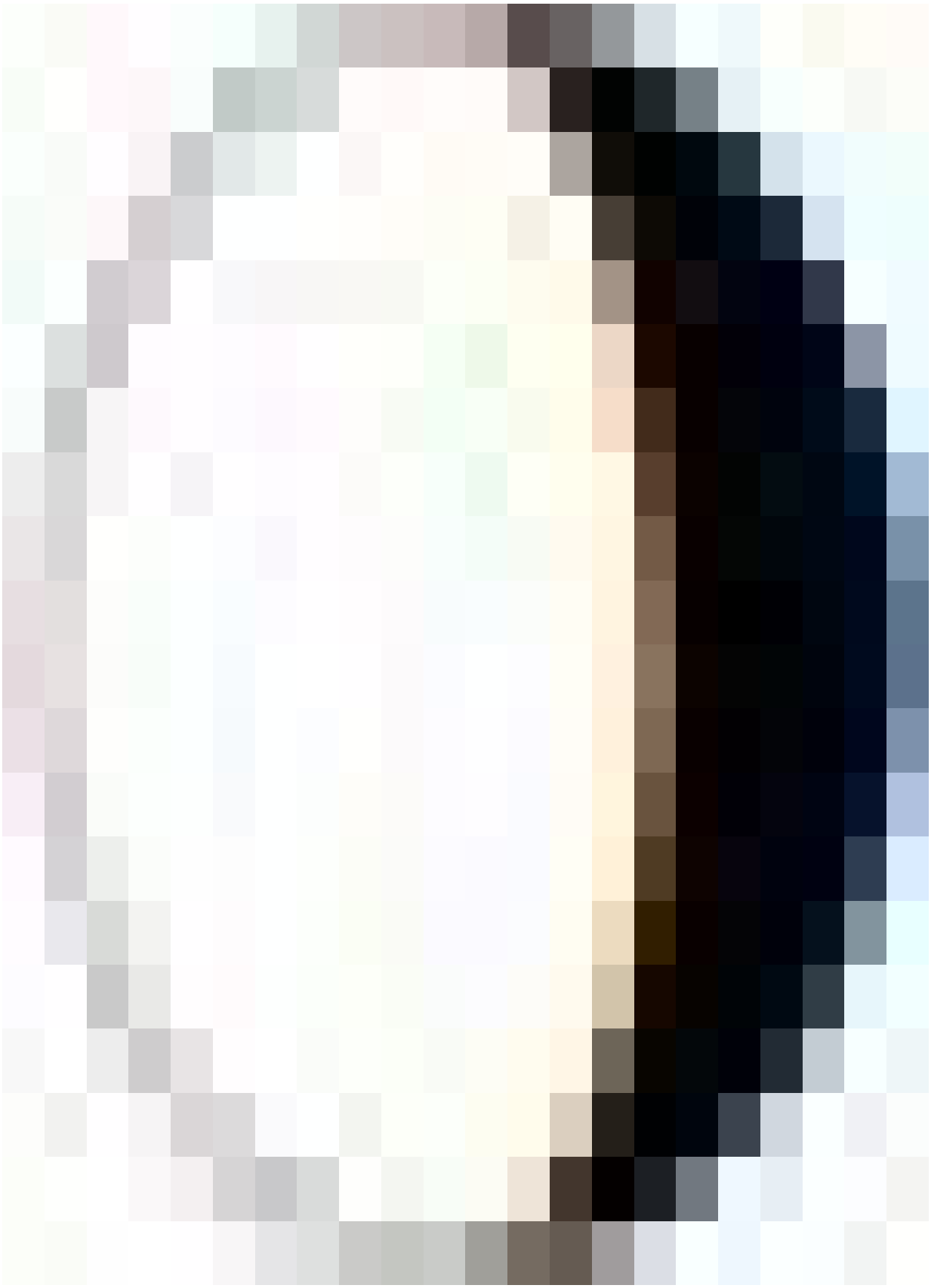


House of Dracula (movie, 1945)

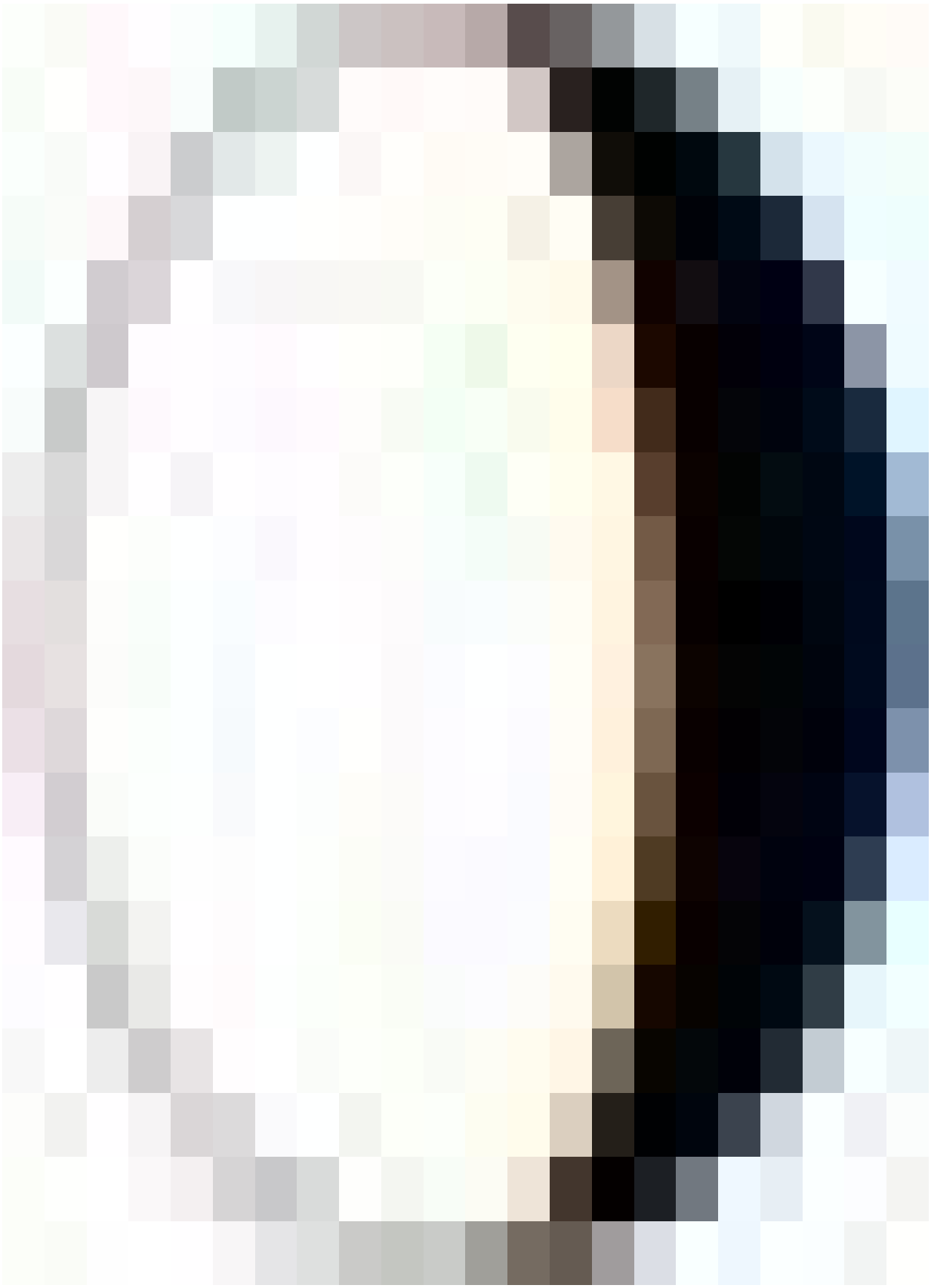
The last in Universal's series of all-star monster line-ups. This film has a sane doctor (Onslow Stevens) who really wishes to cure the monsters of all their bad habits. She is successful with the Wolf Man, and Lawrence Talbot is freed from the curse of the full moon. Dracula proves resistant to the best of intentions, and the monsters once again end up at one another's throats. The movie also stars Lon Chaney Jr., John Carradine, Glenn Strange, Lionel Atwill, Martha O'Driscoll, and Jane Adams, and was directed by Erle C. Kenton.

Lon Chaney Jr. and Elena Verdugo have a hair-raising moment in the 1944 horror movie House of Frankenstein.



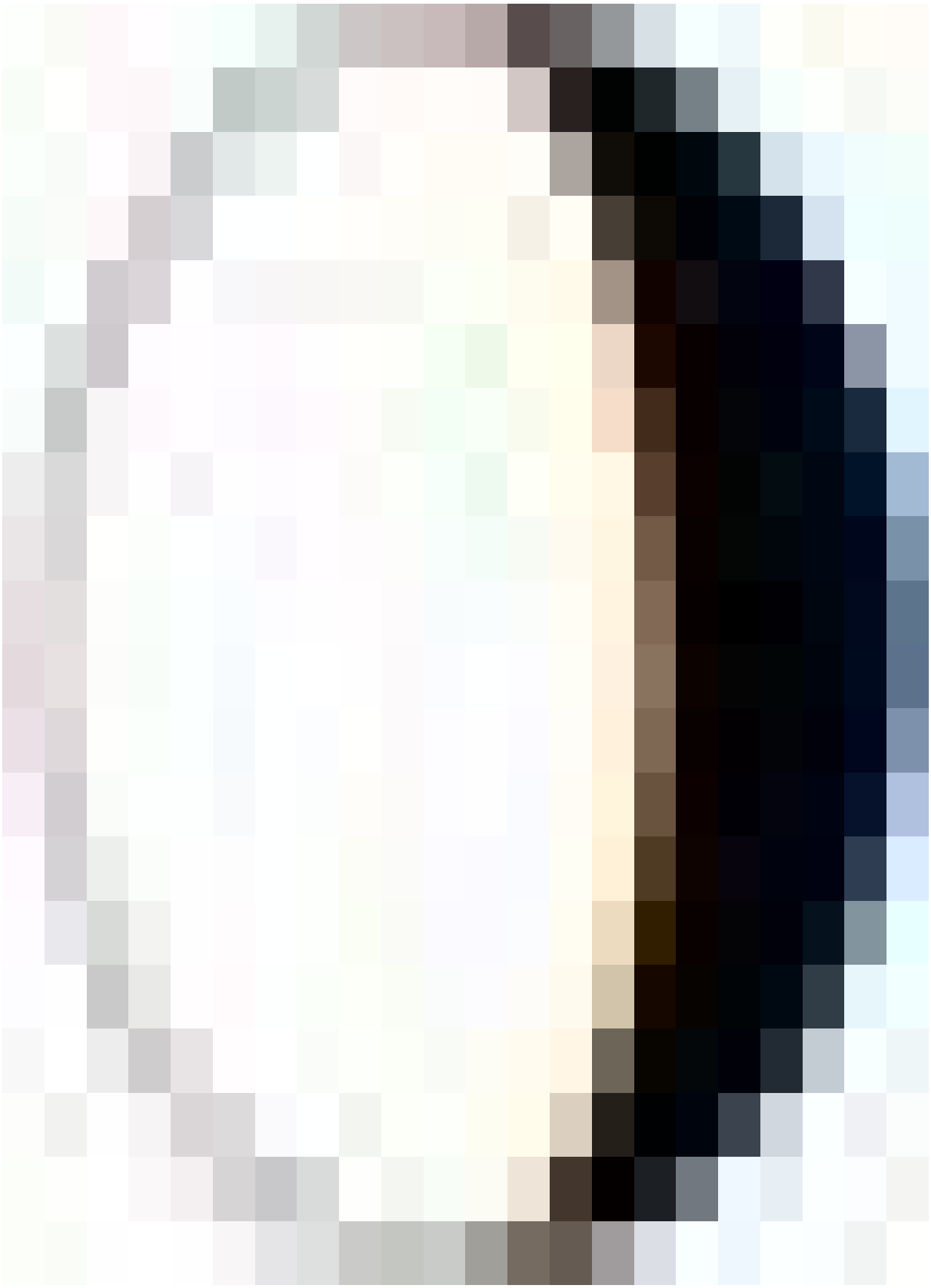
House of Frankenstein (movie, 1944)

When the success of Frankenstein Meets the Wolf Man indicated that two monsters were even better than one, Universal added Dracula to the mix and created another opportunity to bring back horror audiences' favorite creatures. Although Boris Karloff is on hand, he has the role of the mad scientist while Glenn Strange portrays the Frankenstein Monster. Dracula's cape was an easy fit for John Carradine, who for the first time on screen portrayed the Count with a mustache, as Bram Stoker had written him. And, of course, no one could sprout werewolf hairs the way that Lon Chaney Jr. could.



House of Frankenstein (television miniseries, 1997)

In this NBC miniseries directed by Peter Werner, a Los Angeles real estate tycoon who moonlights as a vampire joins forces with a werewolf to seek out the Frankenstein Monster in order to complete their unholy trio. The cast includes Terri Polo, Greg Wise, Peter Crombe, and Adrian Pasdar.



The Howler (graphic novel, 2011)

Paul Dale Roberts

When Vin Varvara began writing this graphic novel, he noticed there had been no comics based on werewolf characters since Marvel's Werewolf by Night series. He was convinced that Howler would fill a void for good werewolf stories. Varvara was keenly aware that there are werewolves in almost every "supernatural show," from Being Human to True Blood, but he felt that his concept in The Howler stood out from them. He was certain that he was hitting the reset button on the traditional werewolf story with a modern day view.

"Basically," Varvara explained, "you have the man cursed with being a werewolf, and he travels the world searching for his cure while being a fugitive for a crime he is accused of committing. I've kind of likened it to the Wolf-Man meets the old Bill Bixby, Incredible Hulk series."

Vin Varvara has been a comic fan since he was a little kid. "When I got hooked on comics, I always had a desire to be involved in this industry in some way," he said. "Unfortunately, I'm not much of an artist, so I knew I would have to rely on my writing skills and wild imagination."

As time went by, and Varvara went to college, he fell out of comics for a while. "But one of the great things that happened to me when I was in college was that I met Jemir Johnson [co-founder of Creative Elamentz Studios]," Varvara said. "We had a bunch of classes together and shared similar interests in comics. By the time graduation rolled around, Jemir had mentioned that he, along with Matt Wilbekin [co-founder of Creative Elamentz Studios], were working on forming a

publishing company for comics, and asked if I had any ideas. I think it took me a total of three seconds before I gave Jemir a resounding “Yes!” I soon went to work on creating characters such as Retribution (my first graphic novel).”

Varvara explained that the werewolf Howler originally was just to appear as a supporting character in another book he was working on, Retribution. When he was plotting Retribution, he was thinking of possible minor figures for the central character of Retribution to encounter. One of those “minor” characters was a “kid who could transform into a werewolf.” The werewolf would fight, lose the struggle, and that would be the end of the werewolf character.

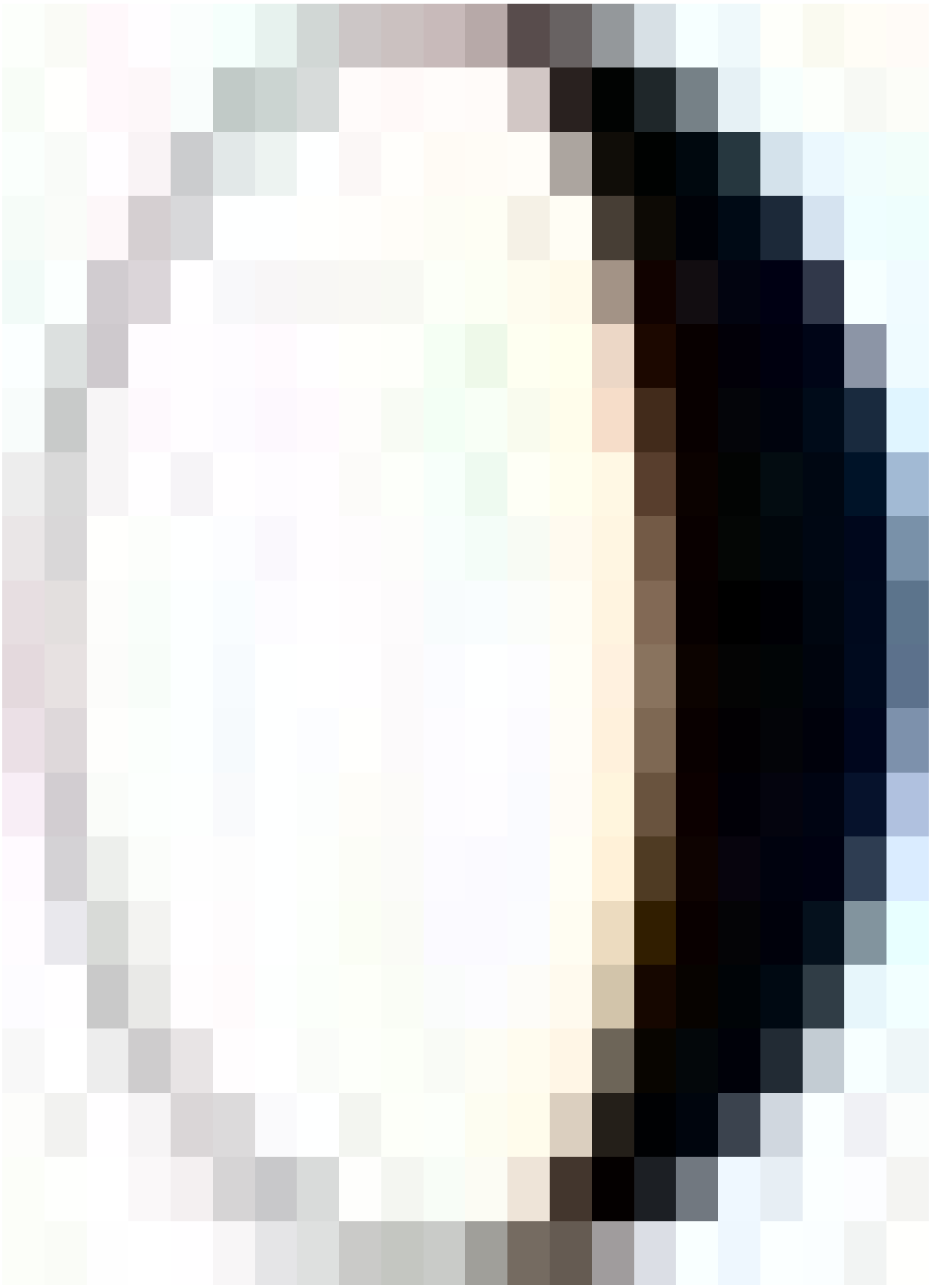
“Then it happened,” Varvara said. “If you interview other writers they always say something along the lines of ‘character X then spoke to me and pretty much dictated how the story was going to go.’ Personally, I never subscribed to that theory, but then there was this werewolf character growling in my ear, if you will, and I just couldn’t deny it. Story ideas for Retribution were put to the side as the flood gates just opened up with all these possible story ideas for the werewolf that would become The Howler.”

A sketch by illustrator Bill Young created for the Vin Varvara graphic novel The Howler.

Varvara expressed his hope that after reading The Howler two things will stick with people. One would be that they recognize the hard work that everyone that was involved with the book put in, especially the work that Bill Young did on the art. The second thing is that, after reading The Howler, people will be interested in the character and invest themselves in the character's struggle enough that Creative Elamentz can continue to bring you future Howler stories.

"AND THAT'S THE WAY IT HAS BEEN FOR MANY YEARS. MY FATHER DOING RESEARCH, MY MOM INJECTING ME WITH FALSE CURE AFTER FALSE CURE, AND ME DEALING WITH THIS PRESENCE IN MY BODY. AS I GOT OLDER THE WOLF'S THOUGHTS CONSTANTLY CREPT INTO MY MIND. THE WOLF NO LONGER WAITED FOR THE FULL MOON TO TAKE CONTROL."
"TRANSFORMATIONS NOW HAPPENED AT RANDOM. I WAS FORCED TO SPEND MOST OF MY TIME IN MY BASEMENT PRISON TRYING TO FIGHT OFF THE CHANGE. I FAILED MOST TIMES. PERSONAL RELATIONSHIPS SUFFERED, FAMILY TIES WERE STRAINED. IT'S AMAZING THAT MY FAMILY HAS STAYED TOGETHER DURING ALL OF THIS. WE WERE A TIGHT FAMILY UNIT. NOTHING COULD TEAR US APART."
"THAT IS UNTIL...LAST NIGHT."

A page from the werewolf graphic novel The Howler (art by Bill Long; ©Vin Varvara).



The Howling (movie, 1981)

Horror buff Joe Dante peppered The Howling with inside jokes that enriched the film for fellow devotees of monster movies. His former boss, the legendary Roger Corman of the New World film organization, has a cameo as a “guy just hanging out”; Forrest J. Ackerman, the longtime editor of Famous Monsters of Filmland, can be glimpsed as a customer in a bookstore with a stack of Famous Monsters magazines under his arm; and even The Howling scriptwriter John Sayles gets a minor part as a morgue attendant.

But Dante’s biggest coup for horror buff insiders lies in naming a good many of the film’s main characters after werewolf or horror movie directors—Patrick McNee portrays Dr. George Waggner (George Waggner, The Wolf Man); Christopher Stone is William Neill (Roy William Neill, Frankenstein Meets the Wolf Man); Belinda Balaski is Terry Fisher (Terence Fisher, Brides of Dracula); Kevin McCarthy, Fred Francis (Freddie Francis, Legend of the Werewolf); John Carradine, Erle Kenton (Erle Kenton, Island of Lost Souls); Slim Pickens, Sam Newfield (Sam Newfield, Ghost of Hidden Valley); Noble Willingham, Charlie Barton (Charles Barton, Abbott and Costello Meet Frankenstein); Jim McKrell, Lew Landers (Lew Landers, The Raven).

Dante admitted later in an interview that some fans were turned off by such injokes and certain other tongue-in-cheek touches in the film. Some reviews in the fanzines took him to task for making fun of a serious genre.

At the time that he was creating werewolves for The Howling, Rob Bottin, at twenty-one, was the youngest special effects expert working in Hollywood. Remarkably, when he was only fourteen years old, Bottin began as an apprentice to his hero, Rick Baker, the makeup master on such films as King Kong (1976) and Star Wars (1977). Before creating his ground-breaking werewolf makeup

and special effects for The Howling, Bottin had contributed to such diverse films as The Fog (1980) and Rock and Roll High School (1979). After work on The Howling was completed, Bottin said, “This was, for me, a once-in-a-lifetime opportunity to put some of my best ideas on the screen. It was painstaking, difficult, often back-breaking work, but I loved every single second of it. Besides, werewolves are my very, very favorite creatures.”

Joe Dante said that he changed a great deal of the novel, The Howling, with the assistance of screenwriters Terry Winkless and John Sayles, because they wished to make the story resonate more with contemporary audiences. According to Dante, “The studio wanted us to use real wolves and base it strictly on the book. Ultimately, though, I still wasn’t satisfied with the final version. But considering what The Howling was and what we had to work with, I’m still proud of it.”

In Cut! Horror Writers on Horror Film, the novel’s author, Gary Brandner, expressed his mixed feelings when he saw for the first time what Dante and his crew had done with his work of fiction. Although he had not been involved in the writing of the screenplay, he had assumed that he might be consulted for his opinions regarding the essence of his werewolf story. When he heard nothing more of The Howling until his agent wrangled an invitation to a screening of the finished picture for exhibitors, he sat unrecognized in the darkness, feeling quite certain for a time that his name spelled correctly in the opening credits would be the only thing about his novel that he himself would recognize:

Whereas my book opened with the rape of a young suburban wife, the movie jumped off with a female television reporter going into a bookstore to trap a psycho killer…. A couple of the character names were mine, but not much else. It took a while for me to see that my basic story line—a troubled woman menaced by a village of werewolves—remained. I was at least gratified that a sex scene by firelight between a male and female werewolf was transferred nearly intact from page to screen. My feelings were mixed when the lights went up. The basic story and the lead characters were mine, but there were long stretches of the movie where I recognized nothing.

Brandner notes with satisfaction that when screen rights to Howling II were sold, he did manage to win the assignment to write the screenplay.

Among Joe Dante's perks in directing the motion picture was working with the legendary John Carradine, who numbered The Howling as his 361st film. Among his frustrations with The Howling were his attempts to get full use of a number of the technical effects:

One of Rob's [Bottin] last makeup effects didn't get into the film until one day before the mix. That was the shot of Dee Wallace at the end of the picture looking like a Pekinese.

When we originally contracted Dave [Allen] to do [scenes of stopmotion, animated werewolves] we had no idea of just how much werewolf we were going to get on film…. The problem was, the footage never really matched with what we did afterward. We just kept … making it shorter and shorter until finally we had to make it so short that there was no point anymore in having the animated werewolves in the picture.

Belinda Balaski, playing investigative journalist Terry Fisher, meets an unpleasant end at the hands of a werewolf in Joe Dante's 1981 film, The Howling.

The Howling II: Your Sister Is a Werewolf (movie, 1985)

A "sequel" in title only to The Howling, the locale in this film shifts from California to Transylvania as a psychic investigator tracks lycanthropic clues until he arrives in the lair of the Queen of the Werewolves. Directed by Philippe Mora, the film stars Sybil Danning, Christopher Lee, Annie McEnroe, and Reb Brower.

The Howling III: The Marsupials (movie, 1987)

It turns out that there is a vicious tribe of werewolf people living somewhere in Australia. What is more, they seem to have adapted some kangaroo characteristics, such as pouches in which to keep their babies. Where is Crocodile Dundee when we need him? Phillippe Mora, who directed The Howling II, returns with a cast including William Yang, Barry Otto, and Max Fairchild.

The Howling TV: The Original Nightmare (movie, 1988)

When his wife continues to suffer frightening dreams of werewolves, her loving husband diagnoses stress and suggests a holiday to the quaint village of Drago.

This proves to be an extremely bad choice for rest and relaxation, for everyone in Drago is a werewolf, thereby transforming her nightmares into self-fulfilling prophecies. Romy Windsor, Michael T. Weiss, Anthony Hamilton, and Susanne Severeid star in an Allied Entertainment film directed by John Hough.

Howling V: The Rebirth (movie, 1989)

A moldering castle outside of Budapest has been abandoned since the fifteenth century when all family members committed suicide in an attempt to end their lycanthropic bloodline. Centuries later, it is learned that an infant survived and perpetuated the curse. And now the present embodiment of the werewolf bloodline is murdering guests in secret chambers of the old castle. The movie stars Phillip Davis, Victoria Catlin, Elizabeth Silverstein, Ben Cole, and Stephanie Shockley, and was directed by Neal Sundstrom.

The Howling VI: The Freaks (movie, 1991)

A vagabond werewolf is captured by the proprietor of Harker's World of Wonders and put on display with the alligator boy and the other misfits of nature. When disgruntled townspeople storm the carnival, the werewolf, who has learned that his kidnapper is a vampire, kills the man and sets himself free.

Hope Perello directs this Allied Vision/Lane Pringle production that includes Brendan Hughes, Antonio Fargas, Carol Lynley, and Michele Matheson.

Howling VII: The New Moon Rising (movie, 1995)

A hard-nosed cop joins a werewolf-hunting priest, who is tracking a suspicious Australian wanderer, who seems the likely suspect for a series of lycanthropic murders around Pioneertown in Yucca Valley, California. This sequel stars Elisabeth Shue, Clive Hunter, John Remsen, and Jacqueline Armitage, and the director is Clive Hunter.

Sources:

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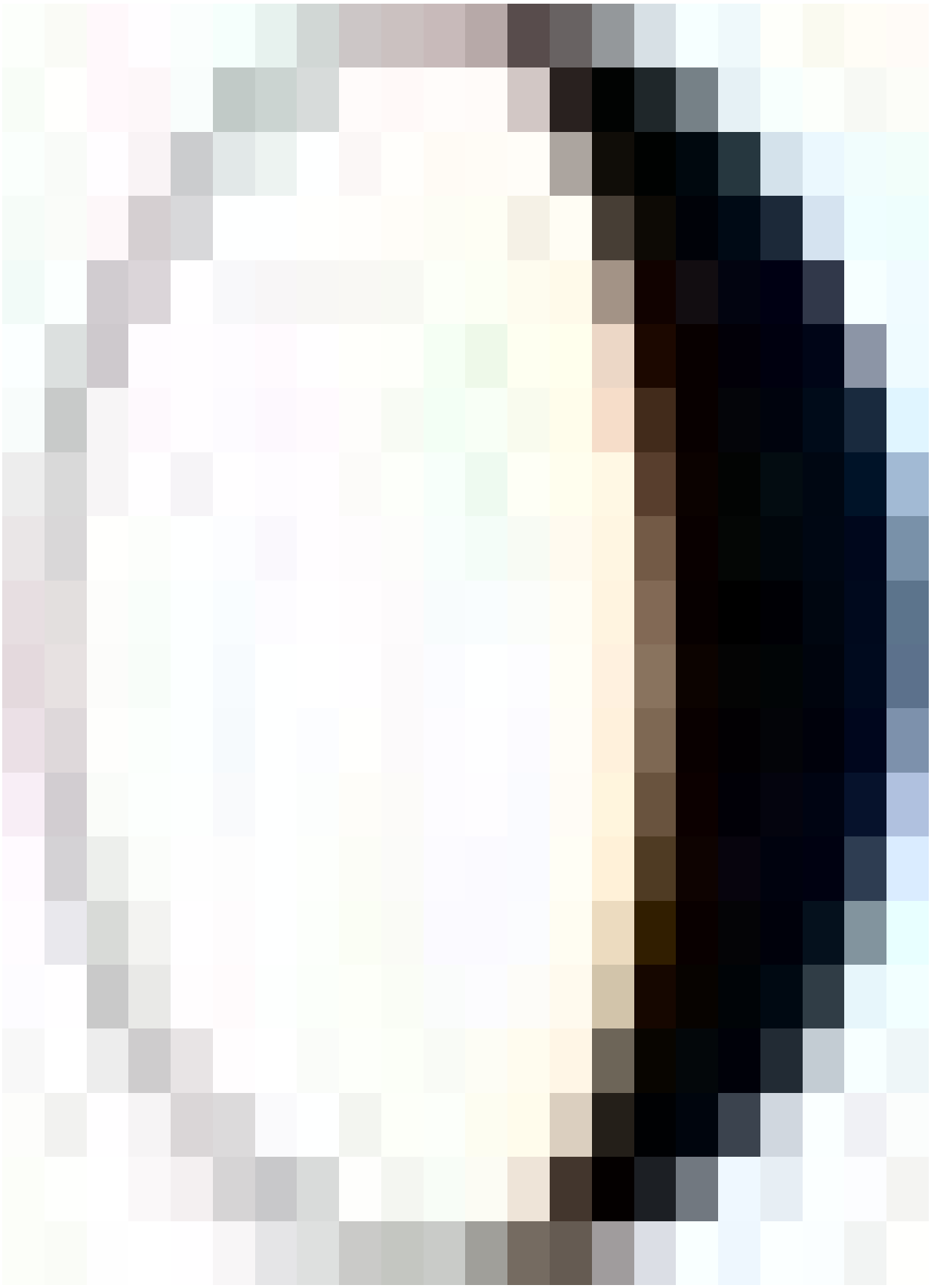
Mendell, Paul. “Dante’s Inferno Blazes Again.” Fantastic Films, August 1981.

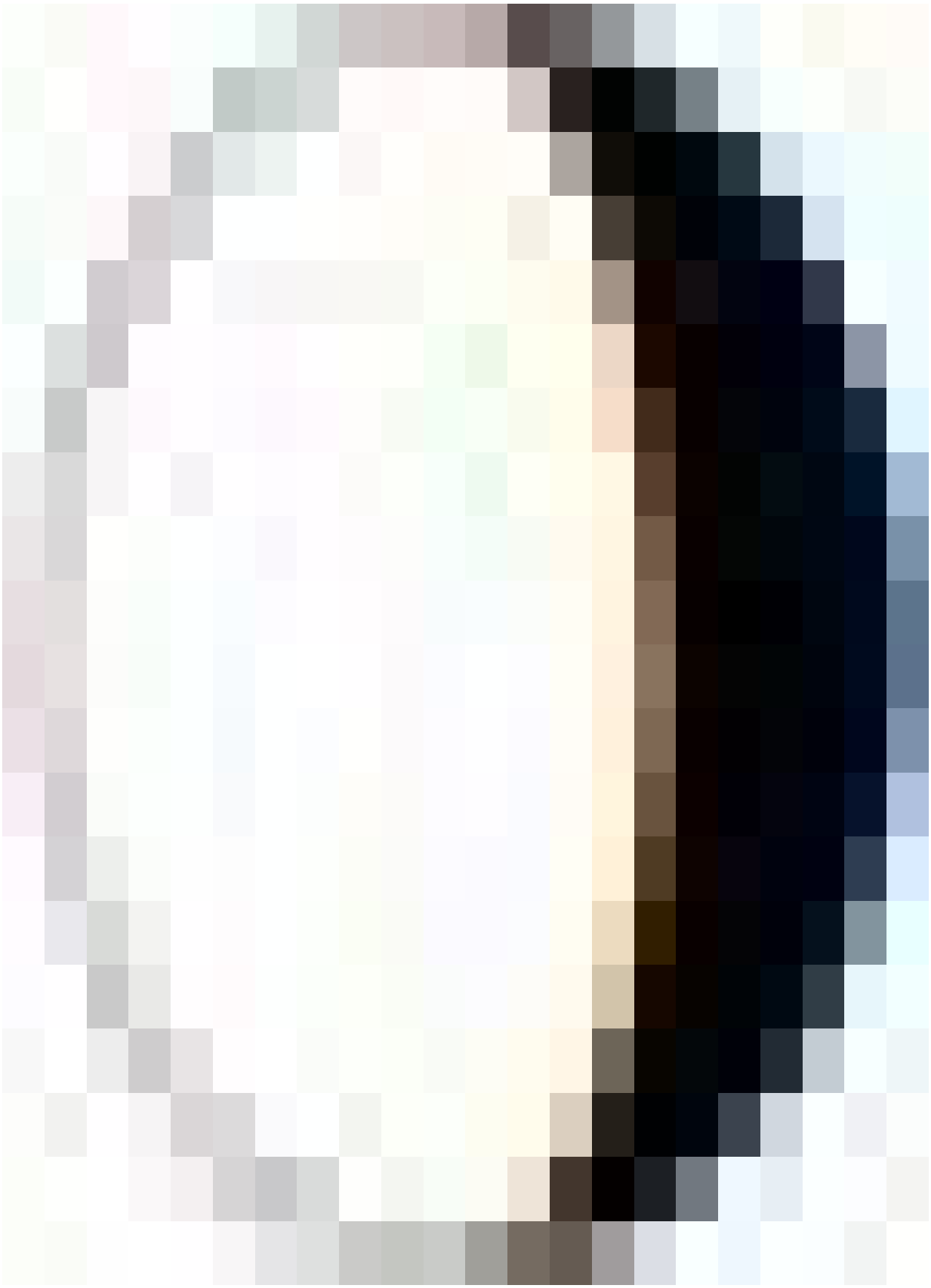
Mitchell, Blake, and Jim Ferguson. “The Howling.” Fantastic Films, August 1981.

Another werewolf-like creature is the bouda, a person believed by the Moroccan Berbers to be able to transform himself into a hyena.



Howls

“Howls” are conventions of werewolves—or rather, those men and women who enjoy role-playing as werewolves. The first Howl was the 1994 Harvest Howl organized by Smash Grewolf in Ohio. According to a posting on alt.horror.werewolves (AHWW), a Howl is “basically a gathering flesh (or fur) of readers of AHWW to socialize, get to know about one another, howl at the moon, leap over raging bonfires, and share the camaraderie that exists amongst members of the cyberpack.”



Hyena People

The Berbers of Morocco believe in the boudas, men who have the ability to transform themselves into hyenas at nightfall and resume their human shape at dawn. In Abyssinia, people believe that the transformation is achieved through a special concoction of herbs.

Added to the belief in the Hyena People is the common fear that ordinary hyenas have the ability to so faithfully imitate the human voice that hundreds of people are lured to their deaths each year. A number of African tribes also maintain that the hyena is a favorite form for shape-shifting witchdoctors to assume when they are out after midnight exacting revenge on their enemies.

Sources:

Masters, R. E. L., and Eduard Lea. Perverse Crimes in History. New York: The Julian Press, 1963.

Steiger, Brad. Demon Lovers: Cases of Possession, Vampires, and Werewolves. New Brunswick, NJ: Inner Light, 1987.

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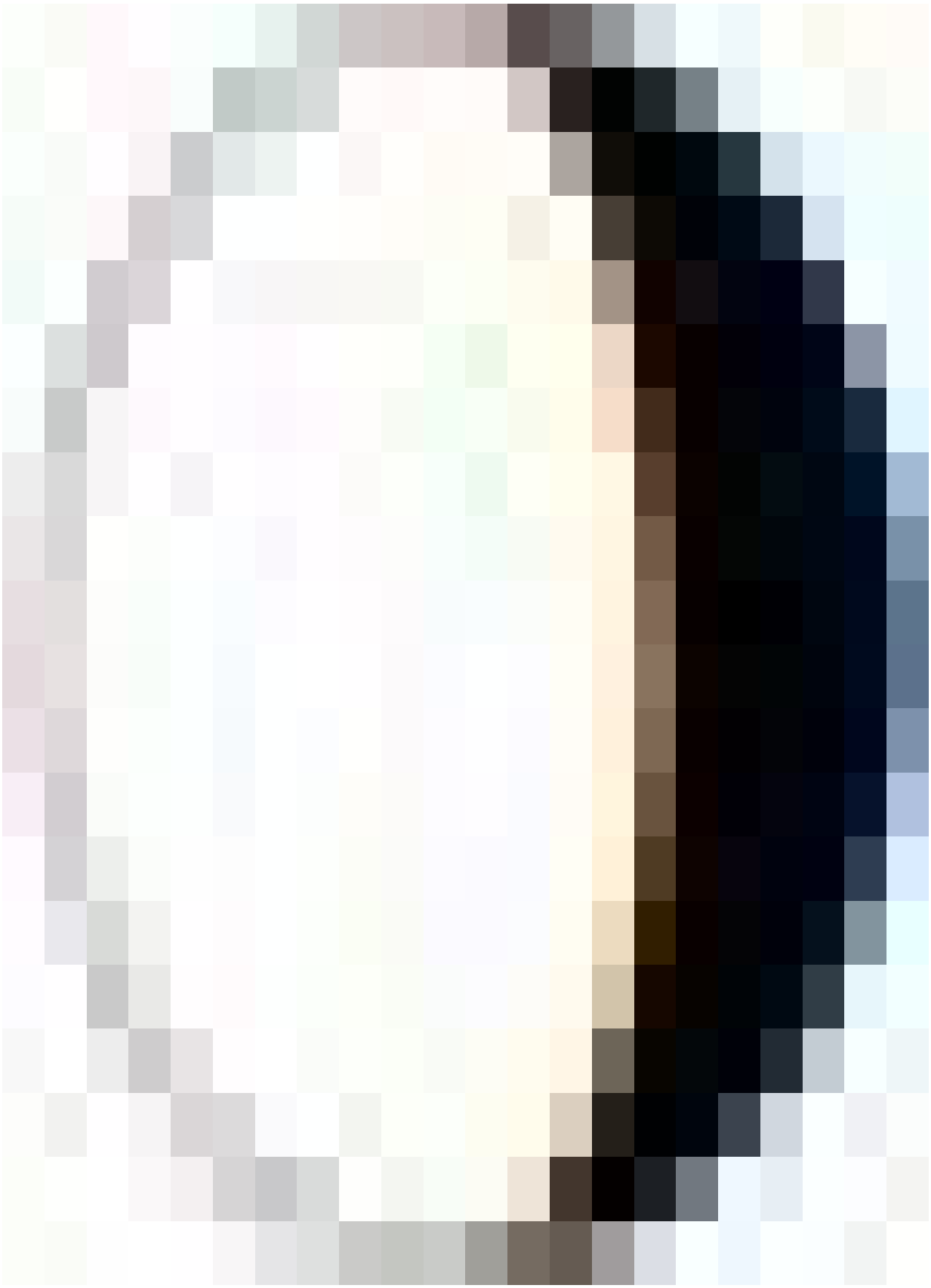


Incubus

According to ancient tradition, there are two main classifications of demons that lust sexually for humans—the incubi that assault women and the succubi that seduce men. Both sexual predators were said to have been born as a result of Adam's sexual intercourse with Lilith, a beautiful devil, often said to have been his first wife—or in some traditions, a fantasy wife created to assuage his great loneliness before the advent of Eve. If Lilith were but the personification of our First Father's erotic imagination, then his intercourse with her would really have been nothing more than masturbation. In such an interpretation, the incubi and the succubi would have been born of Adam's spilled semen. Modern occultists theorize that the lustful human imagination, when excited by powerfully erotic daydreams and fantasies, ejaculates an ethereal sperm that provides the seed for succubi and incubi.

In the Middle Ages, theologians warned against masturbation on the grounds that waiting demons stood ready to transport the spent semen for their own nefarious purposes. Nocturnal emissions were interpreted as the work of succubi, who excited sleeping males to the point of ejaculation.

The lusty incubi often seduced unsuspecting women by appearing to them in the guise of their husbands or lovers, and as one might suspect, the incubi played an important role in the history of the Inquisition. We might suppose that the Tribunal listened with both disgust and fascination as a female Witch told of the pain of having intercourse with her incubus's large cold penis that set her belly aflame. Even pious nuns appeared before the Inquisition, attesting to their affliction by persistent incubi that tried to persuade them to break their vows of chastity. The epidemics of demon possession and erotomania that swept such convents as those of Loudon, Louviers, Auxonne, and Aix-en-Provence have become classic cases of sexual hysteria.

In his Eros and Evil, R. E. L. Masters remarks on the scant amount of records from the Inquisition concerning the experiences of men who succumbed to seductive succubi in contrast to the enormous number of recorded instances in which women yielded to the sexual attentions of the incubi:

This did not, of course, imply that succubi were less seductive than incubi, and in fact the reverse seems to have been the case. The stories rested on the belief that women, ragingly lustful and naturally inclined to vice, would always put up defenses more feeble than those offered by males.

The incubus could prove to be a very jealous lover. In April 1533, according to old Church records, an incubus became enraged when he discovered his human mistress in the arms of the son of the tavern keeper at Schilttach, near Freiburg. In his furious state of mind, the incubus not only set the tavern ablaze, but he burned the entire village to the ground.

An oft-repeated case to demonstrate the sexual possessiveness of the incubus is that of the mother of Guibert of Nogent in the eleventh century. The good woman was possessed of an incubus, but she spurned her demon lover and married a human husband. This act of disobedience caused the incubus to become so furious that he cursed her husband and made him impotent for seven years. During those years when her husband was unable to perform his marital duties, the demon sat on the marriage bed and either laughed at the incapacitated human male or obscenely volunteered to perform in his stead.

It is recorded that the good Christian husband managed to break the demon’s curse by nightly prayers and devotions; but shortly, thereafter, he was sent off to war and was forced to leave his wife vulnerable. The incubus wasted no time. On the very first night of her husband’s absence, the demon was trying to resume his sexual hold on the woman. With the help of fervent prayers to the Holy Mother, the good woman was able to keep her demon lover at bay until her husband returned to the marriage bed.

Church authorities dealt with the corporeal condition of the incubus by advancing such theories as these: Incubi fashion temporary bodies out of water vapor or gases; they have no actual physical bodies, but they possess the power of creating an illusion of corporeality; they inhabit recently deceased corpses and animate them for the purpose of sexual intercourse with the living; they actually have material bodies which they can shape-shift into any shape which they so desire.

A succubus is a demon that sexually preys on men; their counterpart is the incubus, a demon taking male form to seduce women.

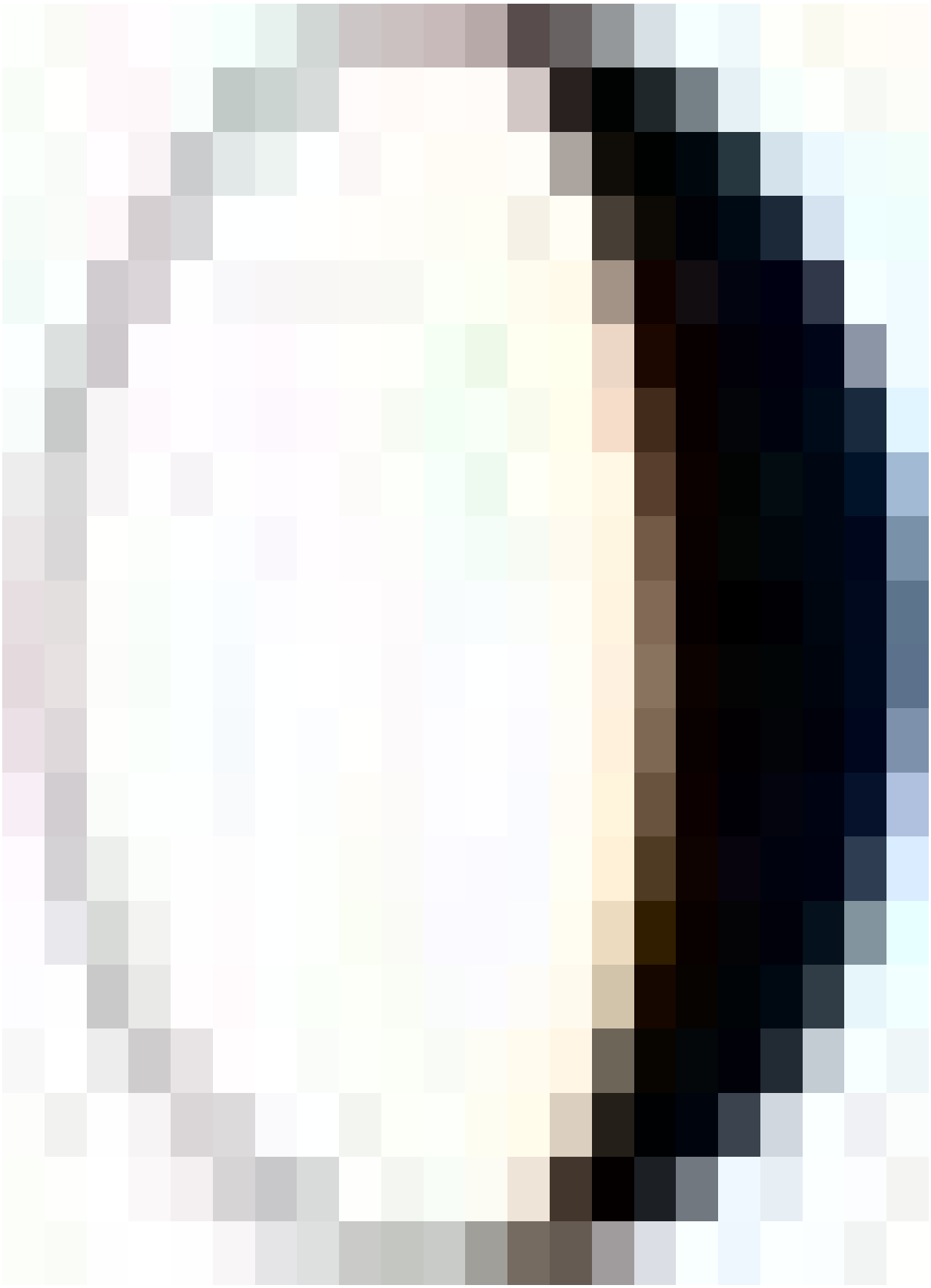
Father Montague Summers, that indefatigable pursuer of Witches and werewolves, theorized that such demons as the incubi might be composed of that same substance known as ectoplasm from which the spirits of the dead draw their temporary body during materialization séances. He reasoned that such a psychic drainage could occur if a frustrated young person encouraged the attentions of an evil entity by longing thoughts and concentrated willpower.

Sources:

Masters, R. E. L. Eros and Evil. New York: The Julian Press, 1962.

Spence, Lewis. An Encyclopedia of Occultism. New Hyde Park, NY: University Books, 1960.

Steiger, Brad. Demon Lovers: Cases of Possession, Vampires, and Werewolves. New Brunswick, NJ: Inner Light, 1987.



Indochina’s Vicious Swamp Demons

The following account is most intriguing. As medical doctors and psychiatrists have discovered, some individuals who suffer from lycanthropy have contracted the condition after a violent physical and/or mental shock. Often, the individual recovering from temporary lycanthropy, having been temporarily possessed by demons, will explain the desire to bite, tear, and slash at an opponent.

Author Ed Bodin tells of the possession by a vicious, ripping, biting swamp demon of the beautiful Yvonne Marchand, the daughter of Colonel Jean-Baptiste Marchand, the French officer who had been sent to take command of the French detachment in Indochina in 1923. The lovely blond eighteen-year-old had become the belle of the military colony, and Colonel Marchand’s troubles seemed few. Although he was of the old military school and contemptuous of native beliefs concerning jungle monsters and demons, the native people, for the most part, tolerated him.

The colonel’s principal error in public relations lay in the area of what he adjudged native trespassing on military property. A native corporal did his best to explain to the officer that the reason for such regular trespassing could be found in the people’s desire to avoid going through a certain demon-inhabited swamp to get to the hills beyond. According to native legend, those who passed through the swamp at night would be in extreme danger of becoming possessed by fiendish demons. As an intelligent Frenchman educated in the best schools, Colonel Marchand found only amusement in such tales.

One day a native thief surrendered to the authorities rather than risk escaping capture by running into the accursed swamp. Colonel Marchand saw this as an opportunity to demonstrate the qualities of French justice, so rather than having the man shot, he ordered the man cast into the midst of the swamp so that he

would have to wade through the very area that he so feared.

The terrified felon begged the colonel to reconsider, and he attempted to throw himself at the feet of the colonel's daughter to beseech her intercession. All he accomplished by such a gesture was to trip Yvonne. In a rage, the colonel had the man forced into the swamp at bayonet point.

Late that night, Yvonne's maid rushed to the colonel with the news of the thief's terrible revenge. He had managed to creep back into the military camp, and he had carried off the colonel's daughter. A search was organized immediately, but the native corporal feared the worst when the trail led to the swamp.

The search party was met by a soldier at the edge of the swamp. The thief had been found bleeding to death, his face and body covered with teeth marks and scratches, his jugular vein torn open. With his dying words he gasped that the beautiful Yvonne had wrenched herself free of his grasp and had turned on him with her teeth and nails. The colonel took some satisfaction that his daughter had escaped from her kidnapper—but who or what had ripped open the man's jugular vein?

The men searched an hour with powerful spotlights and lanterns before they caught sight of something white moving ahead of them in the swamp. It was Yvonne, naked except for a strip of cloth about her thighs. The searchlights caught the streaks of blood on her body, but her father was most horrified by the fiendish grin that parted her lips. Yvonne stood there before them, her teeth flashing as if she were some wild thing waiting for prey to fall within reach of her claws and fangs. To the astonishment of the entire search party, the girl rushed the nearest soldier, ready to gouge and bite.

Colonel Marchand ran to his daughter's side. She eluded his grasp, seemed about

to turn on him, then collapsed at his feet. Her shoulders and breasts were splotched with the indentations of dozens of tooth marks. The colonel covered his daughter's nakedness from the curious gaze of the soldiers, and he called for a litter to carry Yvonne home.

Later, when the girl regained consciousness, she told a most bizarre and frightening story. The thief had clamped a rough hand over her mouth and dragged her into the swamp. When they stopped to rest, Yvonne became aware of hideous, fanged demonic faces bobbing all around them.

"A terrible sensation came over me," she said. "Never before have I felt anything like it. I wanted only to kill the man, to bite his throat, to tear at his face. I have never had such strength before. I ripped and slashed at the man and mangled him as if he were but a small child cowering before me. I gloried in tearing away his flesh, in hearing him scream, in seeing him drop to the ground and crawl away.

"Then the faces summoned me on into the swamp. I tore off my clothes and began to bite myself. The faces laughed at me, and I laughed too."

When Yvonne had seen the lights of the searchers, she became furious and had wanted to kill them. "And, Father," she went on, "I knew you, but I wanted to kill you too. I kept trying to think of you as my father, but something terrible kept tearing at my brain. Then, when you reached out to touch me, the awful fire that was burning inside me seemed to fall away."

After that horrible incident, Colonel Marchand was much more sympathetic to the hill people who trespassed across a small portion of military property to avoid the swamp. His daughter had said over and over again that if there were truly a hell, that swamp must be it. Eventually the swamp was completely filled in by earth and stone from a more godly part of ground. Yvonne Marchand bore

no lasting ill effects of her awful ordeal and she later married and produced healthy children. But when friends got her to tell about her night of possession in the Indochinese swamp, few walked away as skeptics.

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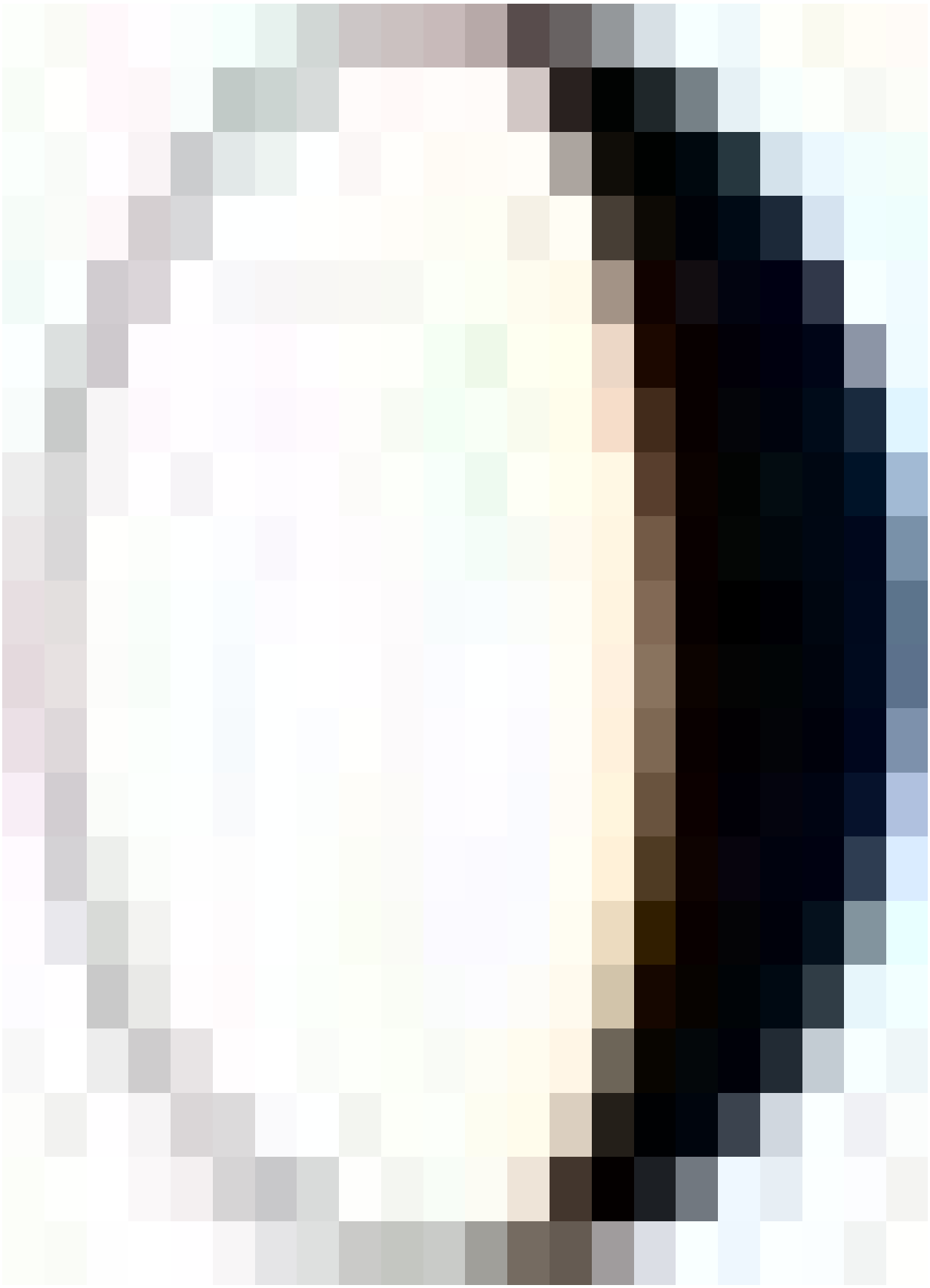

The Inquisition

The Common Justice of the Inquisition demanded that a Witch, a werewolf, or a sorcerer should not be condemned to death unless they convict themselves by their own confession. Therefore, the judges had no choice other than to order the accused tortured so they would confess and thereby permit their execution. In a vicious and most perplexing paradox of justice, the learned tribunals held that even though an accusation by nearly anyone was enough to land a Witch or werewolf in prison—and if they got as far as prison they were thereby considered guilty—all the testimony counted for naught unless the accused individuals confessed their guilt. No one, under Common Justice, could be put to death for Witchcraft, werewolfism, or sorcery on the evidence of another's testimony. What is more, the accused persons must confess without torture.

In order to comply fully with this law, the clever judges turned the accused persons over to eager, black-hooded torturers so that they might hack, burn, brand, stretch, starve, and slice away with sadistic fervor until the victims confessed under torture. First, there would probably be the search on the naked body for the "Devil's Mark," which Satan placed somewhere on all of his children. There would be the insertion of long, sharp pins into the victim's flesh, as the torturers seek for an insensitive spot of flesh, which Satan leaves on his chosen ones. Then there is the branding with red-hot irons, the tearing of the nipples with hot pincers. The infamous rack awaits, eager to stretch and snap ribs and dislocate shoulder bones. The alleged children of Satan may have their feet crushed in the iron boot. There may be sulfur in the armpits. Oil may be poured over the head and set aflame. And if the accused are females, there is the bestial lust of the torturers to be sated on their helpless and abused bodies the moment that the priests leave the chamber.

The remains of a victim of the Inquisition are seen here at an exhibit in Birgu, Malta. This particular victim was impaled on a wheel then left to the birds to pick at.

Once a confession had been accomplished under torture, the unfortunate victims were made to stand before the judges (usually standing of one's own volition at this stage was impossible, so the wretches were supported by priests) and confess of their "own free will" without torture.

There were, then, two confessions—one under the pressure of the rack, the sting of the lash, the bone-crushing embrace of the boot, and the other far away from the torture chamber in the serenity of the courtroom.

Now that the victims of the Inquisition had confessed, they were eligible to be reconciled to the Church, absolved of sin, and sent to the stake to be burned. Confessions or not, the accused always found their way to the flaming pyres. The difference in the eyes of the learned men of the tribunals was whether or not the Witches, werewolves, and sorcerers went as guilty but penitent or guilty and impenitent.

The Spanish Inquisition seemed to take special delight in the pomp and ceremony of the auto-de-fe, during which hundreds of Witches, werewolves, and other assorted heretics would be burned at one time. If an auto-de-fe could not be arranged to coincide with some great festival day, it was at least held on a Sunday so that the populace could make plans to attend the burnings. The auto-de-fe began with a procession of the penitent led by Dominican friars. Behind them, bare-footed, stumbling, hollow-eyed with the pain and nightmare of their ordeal, marched the wretched victims of the Inquisition. Those accused of Witchcraft were dressed in black, sleeveless robes, and they each carried a wax candle in their hands. The ragged procession of victims was followed by

inquisitors on horseback with the Inquisitor General on a white horse led by two men with black hats and green hatbands. The penitents were permitted to be strangled before the flames of the stakes were ignited. Those men and women who had somehow resisted the tortures of the Holy Tribunal were doomed to be burned alive.

Author Kurt Seligmann observes that the persecution of Witches and heretics soon became an industry. The efficiency of the Church's counterattack against the forces of Satan depended upon judges, jailers, torturers, exorcists, wood-choppers, scribes, and experts on the lore of Witchcraft, sorcery, and demonology. With so many people whose livelihood depended upon the Inquisition, it can easily be seen why so few desired an early end to the Witchcraft mania. Canon Loos declared that the Holy Inquisition had discovered the only true alchemy that really worked, for the inquisitors had found the secret of transmuting human blood into gold. Seligmann commented:

The business became so prosperous that the hangmen's wives arrayed themselves in silk robes, road upon beautifully harnessed horses or in painted carriages…. For every Witch burned, the hangman received an honorarium. He was not allowed to follow any other profession, therefore he had to make the best of his craft.

It was not long before the torturers had discovered a foolproof method for perpetuating their gory profession. Under torture, nearly any accused Witch or heretic could be forced to name a long string of "fellow Witches," thereby making one trial give birth to a hundred more.

The Jesuit Friedrich von Spee became an opponent of the Witchcraft trials when the wise Duke of Brunswick brought him and a fellow priest into a torture chamber. As the Duke and the two priests, who were professed champions of the Inquisition, stood beside a confessed Witch who was being tortured further for her increased good soul, the nobleman asked the clergymen if, in their

consciences, they could say that the Holy Tribunals were truly doing God's work. When the Jesuits answered loudly in the affirmative, the Duke stepped nearer the poor woman on the rack.

"Woman," he said, momentarily distracting her thoughts from her pain, "look carefully at my two companions here. I suspect them of being Witches. Do you recognize them as having cavorted with you to Satan's tune?"

With these words, he indicated to the torturer that the woman should be stretched another notch on their rack. At once she began to scream that the two priests were agents of Satan, that she had seen them copulating with succubi and serpents and had dined with them on a roasted baby at the last Sabbat.

Later, in an anti-Inquisition work, Father Spee declared that he had often thought "that the only reason why we are not all wizards is due to the fact that we have not all been tortured. And there is truth in what an inquisitor dared to boast, that if he could reach the Pope, he would make him confess that he was a wizard."

The Inquisitors worked terrible vengeance on women, the daughters of Eve, who had caused Adam and thereafter all men to fall from Grace. And since it was rumored that female Witches gave aid and comfort to Satan by using their very bodies as altars of lust in his pagan rituals, they would use their instruments of torture to disfigure the female form that Satan and his minions found so appealing.

In 1583, Reginald Scot wrote The Discovery of Witchcraft, which serves as a kind of answer to James Sprenger and Heinrich Kramer's Malleus Maleficarum.

In Scot’s opinion, the Inquisitors were sexually obsessed madmen, who took delight in inflicting sadistic tortures on their victims. He remonstrated with the Holy Tribunal for spending too much time examining the naked bodies of young women for the secret marks of Satan which they insisted might be found on curve or in hollow. When one catalogs the terrible agonies to which the young women are put, Scot argued, who would not confess to anything? And if Witches were really as malignant and all-powerful as the Inquisitors claimed, why had they not enslaved or exterminated the human race long ago?

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One author of the time felt that the Inquisitors were sexually obsessed madmen who delighted in torture (art by Ricardo Pustanio).

Scot's voice was only one of a few sane men who cried desperately in the wilderness of the incredible and disgusting sexual mania that provided the fuel for the Witchcraft persecutions. Tragically, the terrible screams and the foul stench of the torture chamber remain all too firmly etched in all too many ways in the collective unconscious of Western civilization.

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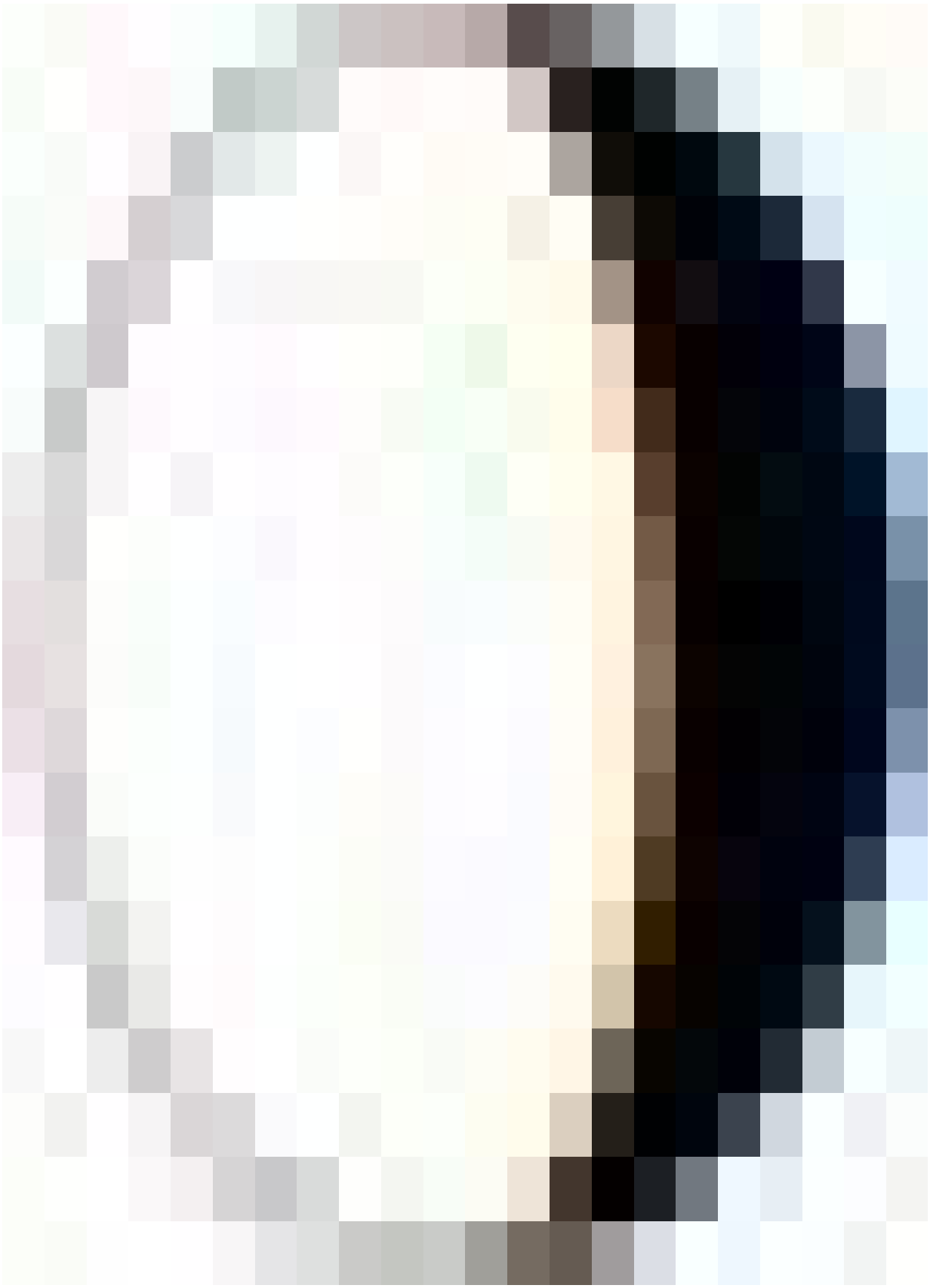

Isawiyya

One of the most remarkable examples of structured lycanthropic behavior in contemporary times is to be found in the fanatical Muslim sect known as the Isawiyya, whose adherents are spread out across North Africa, the Middle East, and the Sudan. Founded in the early sixteenth century by the fakir and mystic Sheikh Abu Abd Allah Sidi Muhammad ben Isa as-Sofiani al Mukhteari (Ibn Isa), his followers vow to love Allah above all else, to fight his enemies wherever they are to be found, and to take unto themselves the name of an animal. Because Ibn Isa had the ability to communicate with all creatures, the religious gatherings of the sect require that each individual member wear a mask that represents one of seven animals—camels, cats, dogs, panthers, jackals, boars, or lions.

Ibn Isa, “the son of the Hairy One, Isa (Esau),” slept and prayed on two panther skins. Like the biblical Esau, he had the gift of catching wild animals and rendering poisonous snakes harmless. In the qasida “At-Taiya,” which he composed, Ibn Isa defined his powers by writing: “Men as well as the jinns are all devoted to me, also the venomous reptiles and the beasts of the desert.”

Before embarking on a pilgrimage, the followers of Isawiyya sacrifice a bull or a calf in honor of Ibn Isa. Before the ritual, the calf or bull is dressed in women’s clothing, thus becoming an obvious substitute for a human victim. As the rites progress, the brothers and sisters work themselves into such a frenzy that the sacrificial animal is torn to bits and its flesh eaten raw. When they begin their journey homeward after the pilgrimage, they dye their hands and feet red to represent fresh blood.

European witnesses to an Isawiyya initiation rite told of watching the initiates dancing and whirling faster and faster until they reached a point of violent

ecstasy. Then, as they were writhing in the dust, bowls of live snakes, lizards, toads, and scorpion were set before them. Immediately, the initiates seized the bowls and began stuffing the wriggling creatures into their mouths, biting and tearing at them until there was nothing left but bloodstains.

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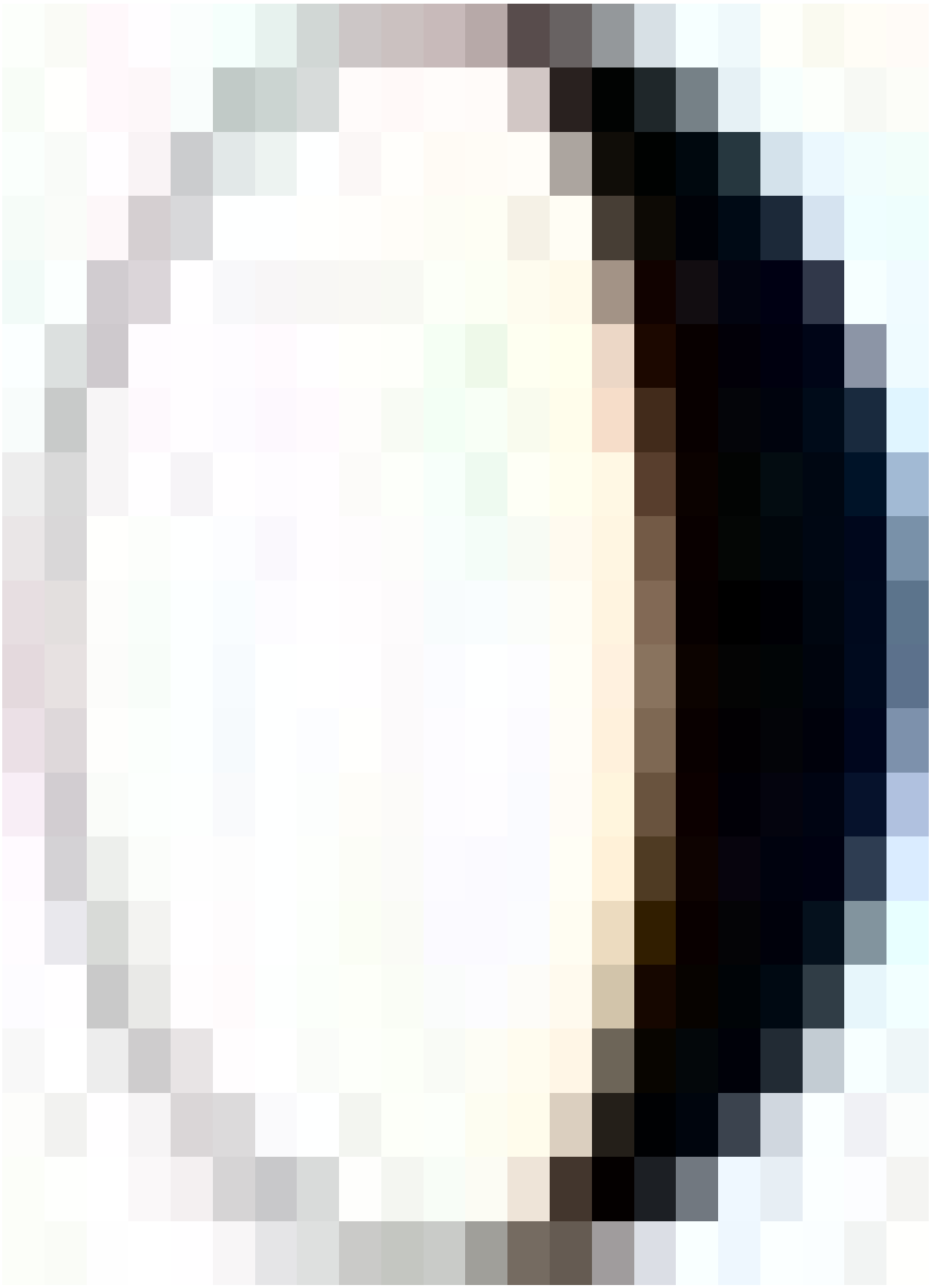
J



Jack the Ripper

The true identity of one of the most famous of the werewolf-type rippers of the past century and a quarter remains unknown. No one knows for certain whether Jack the Ripper was a man or a woman—a Jane the Ripper. There is even disagreement over how many victims were ripped and slashed by the monster's maniacal blade. What is generally agreed upon is that in 1888, during the black hours before dawn, the Ripper butchered at least five women in London's East End.

The newspapers gave him his notorious nickname, and it caught on quickly among the Londoners who shuddered behind locked doors on those foggy autumn nights. But there were always those women who went out at night in spite of the malignant presence of lurking death. The victims were all streetwalkers, and the fact that it would be a simple matter to lure such ladies of the night into the shadows of a dark alley didn't make the job of the London police any easier. Although some historians of crime place the number of deaths attributed to the Ripper as high as fifteen, there is a consensus that the series of slayings began with the murder of Marie Ann Nichols on the night of August 31, 1888, and ended nine weeks later with the gruesome slaughter of Mary Jeanette Kelly.

Mary Ann Nichols was found lying across a gutter. She had been repeatedly slashed by someone with a long-handled knife and a general knowledge of anatomy. A week later, Annie Chapman was found in a backyard, her head nearly severed from her neck. Certain other "horrible mutilations" were hinted at in the papers. The Ripper had taken two brass rings from her pockets and carefully arranged them at her feet.

A few nights later, the Ripper was interrupted in his attack on a local celebrity

known as Long Liz by a man who drove a pony cart into the yard. The pony shied at the fleeing figure of Jack, and the driver jumped down from his seat to lift the woman's head. The blood poured from the open wound in her throat, and it was evident that she was beyond help.

Apparently the intrusion so annoyed the Ripper that within an hour he had lured Catherine Eddows into a lonely alley were he could indulge his perverse and deadly passions at his leisure. After the preliminary slashing of the throat, Jack extracted the left kidney, certain other organs, and wiped his hands and knife upon her apron.

The London newspapers ran countless stories speculating about the Ripper's true identity. Perhaps he was a demonic butcher, a Polish Jew, an American sailor, a Russian doctor, and a host of other suspects—anyone, it seemed, so long as he was not English. Jack, who was obviously following his press quite carefully and enjoying every inch of ink in the papers, countered with this famous quatrain which he sent to the Times:

I'm not a butcher; I'm not a Yid,

Nor yet a foreign skipper;

But I am your own true loving friend,

Yours truly—Jack the Ripper.

The Ripper corresponded with Scotland Yard as well as the London newspapers in a manner that while monstrous was also grimly humorous. He once wrote, “Next time I shall clip the lady’s ears off and send them to the police, just for jolly.” To a persistent police officer, whose investigation was evidently well known to the Ripper, he sent part of a human kidney. “I have fried and eaten the other part,” he stated in an accompanying note.

Jeanette Kelly was the only victim killed indoors, and she was the only lady of the streets who might have been considered quite attractive. She had been heard by someone singing “Sweet Violets” during the evening and she had seemed to be in high spirits. Her horribly mutilated corpse was discovered the next morning by a passerby who could look directly into her ground-level apartment.

Sir Melville Macnaghten, a Scotland Yard official, reported that the Ripper must have spent at least two hours over his hellish work: “A fire was burning low in the room, but neither stove nor gas were there. The madman made a bonfire of some old newspapers and of his victim’s clothes, and by this dim irreligious light, a scene was enacted which nothing witnessed by Dante, in his visit to the infernal regions, could have surpassed.”

Although most of Kelly’s internal organs had been scattered about the room, the Ripper had carried away no part of the body. This break in his modus operandi seems to puncture the theory that the murders were committed for the purpose of gathering anatomical specimens.

The only possible description that we have of Jack the Ripper came from someone who saw Jeanette Kelly in the company of a man who may well have been the monster himself: “A man about thirty-five years old, five-feet six inches tall, of a dark complexion, with a dark mustache turned up at the ends.”

Abruptly the murders ceased, but theories about the now romanticized Ripper continued to afford morbid pleasures for amateur detectives at the local pubs and painstaking police work for tough-minded Scotland Yard inspectors. Someone with knowledge of surgery always ranked first in the theoretical list of suspects. The second favorite was a midwife who had both familiarity with her victims and knowledge of elementary surgery. A journalist reported the death of a diabolical doctor in Buenos Aires who allegedly made a deathbed confession that he had been Jack the Ripper, but his claim was impossible to document.

The notorious Dr. Neill Cream, convicted for poisoning four women, shouted, “I am Jack the …” just as the executioner pulled the lever on the hangman’s platform and dropped the doctor to the end of his rope. Eager devotees of the Dr. Cream/Jack solution to the Ripper legend were disappointed when their investigation yielded the results that Cream had been in Joliet prison in Illinois throughout the period of the East End murders.

More recent theories to Jack’s identity have even included HRH Prince Albert Victor, Duke of Clarence, the grandson of Queen Victoria. And then there are those who say that Jack the Ripper is still among us—traveling first in one country to rip and to slash, then moving to another. These individuals see him as an evil, restless spirit, condemned to go on killing forever, like a Flying Dutchman of Death, a monster that seeks the life-blood of women to rekindle his strength to wield a deadly butcher’s blade.

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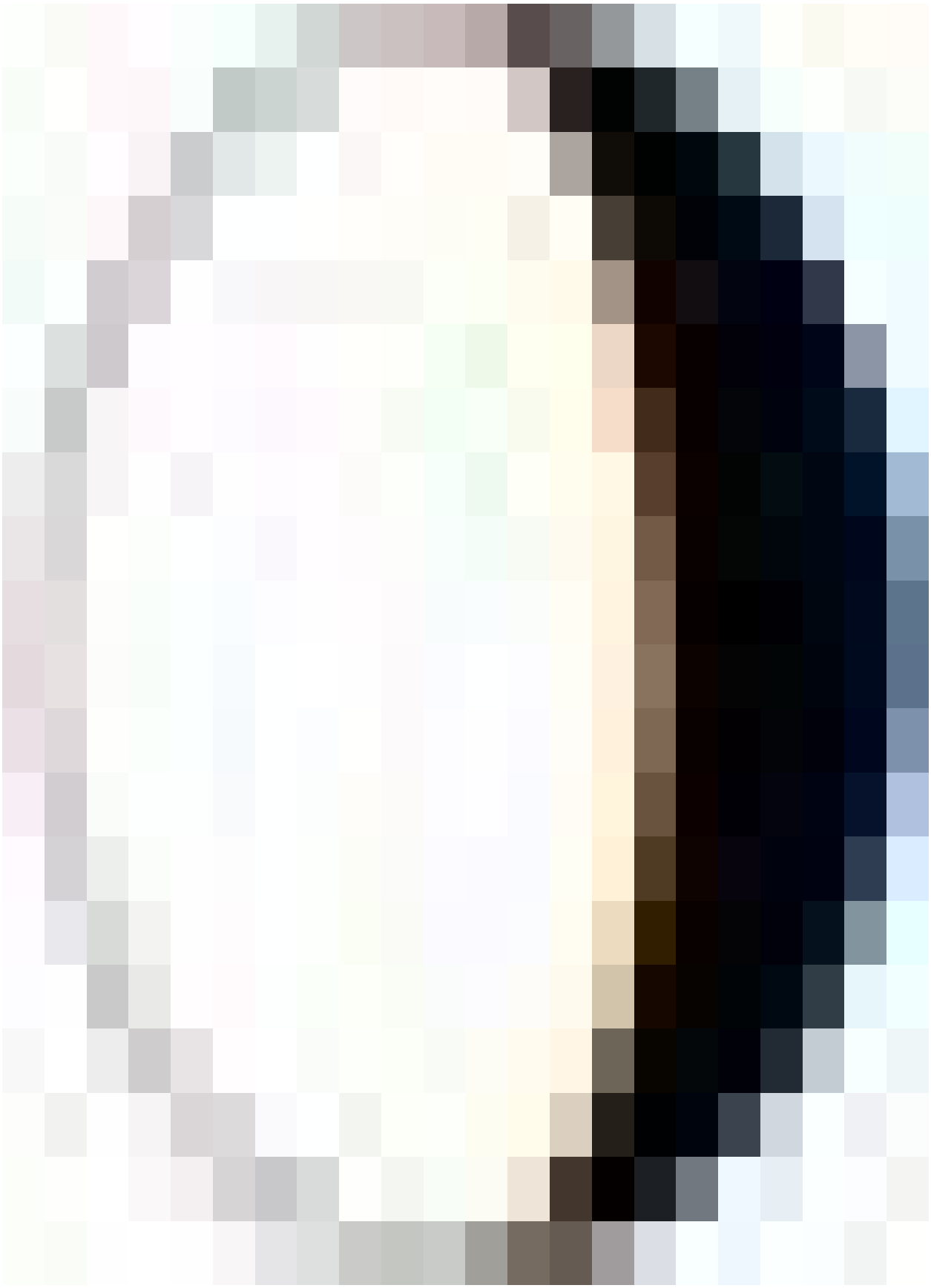

Jackal People

Perhaps since the days of ancient Egypt and because of their close association with Anubis, god of the souls of the dead, jackals have been regarded as entities somehow connected with the underworld. In Hebrew tradition, jackals become symbols of destruction, and throughout a good portion of Asia, a jackal represents cowardice. Indian folklore dictates that if one hears the howl of a jackal and it appears to be coming from somewhere over his left shoulder, he has been given an omen of very bad luck.

In many parts of Africa, the jackal is very often regarded as a not very brave, but very wise, trickster figure. Those who become werejackals do so by wearing a strip of its hide across the forehead or about the waist. A witchdoctor who has the ability to shape-shift will often choose the form of a jackal in order to travel secretly at night.

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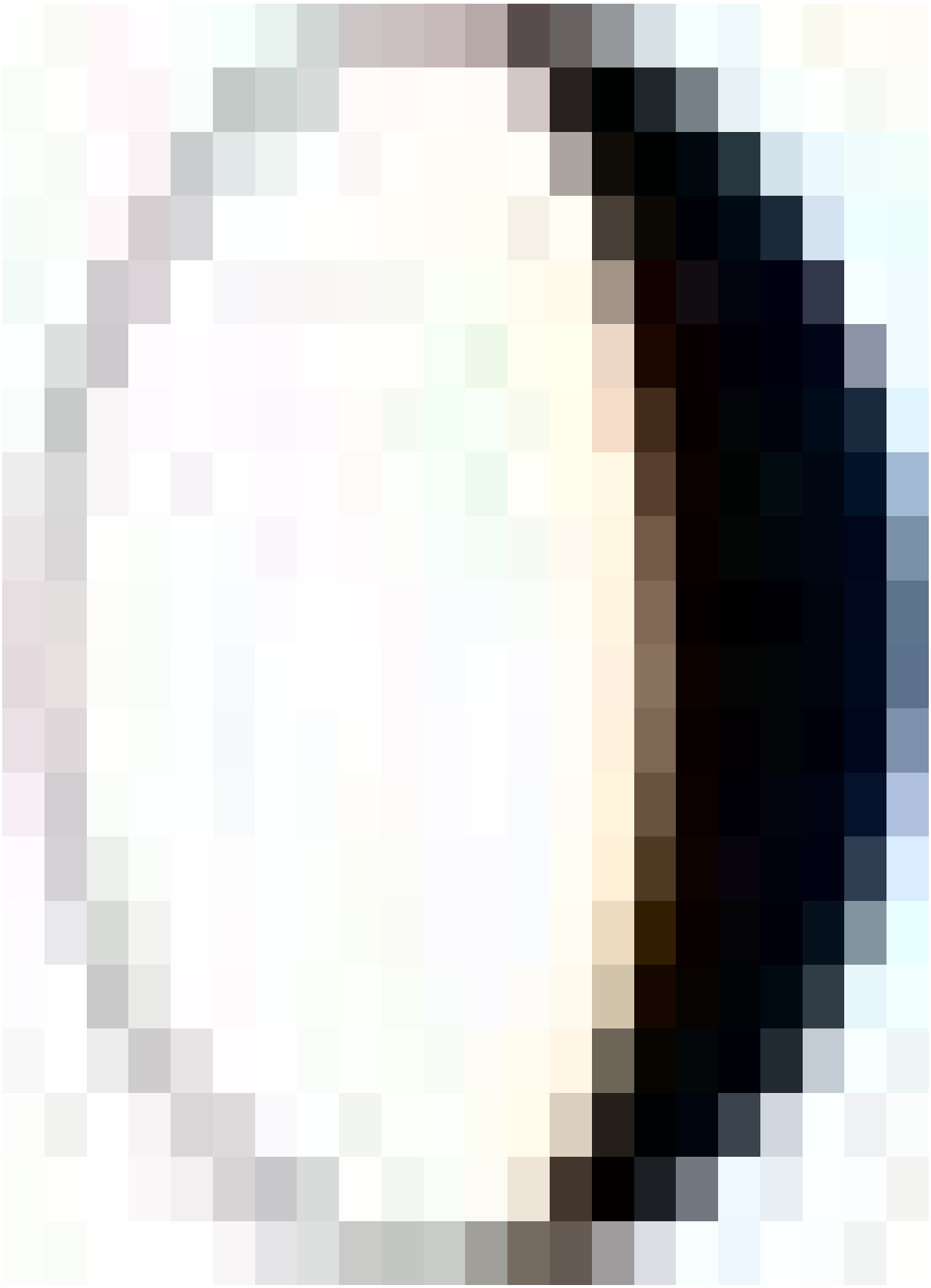

Jinns

In Arabian and Muslim traditions, the jinns are evil demons who possess a wide variety of supernatural powers. Some scholars declare the jinns a bit lower than the angels, because they were created of smoke and fire. Their leader is Iblis, once hailed as Azazel, the Islamic counterpart of the Devil.

The Egyptian god Anubis is part jackal, a common wild canine found in Africa and Asia. While not seen as brave animals, jackals are traditionally regarded by Africans as wise trickster figures.

The jinns are mentioned frequently in the Qur'an, but the entities were known before the Prophet Muhammad wrote of their existence. In pre-Islamic Arabia, the jinns were revered as godlike beings who inhabited a world parallel to that of humans.

The jinns are accomplished shape-shifters, capable of assuming any form in their avowed mission to work evil on humans. On the other hand, jinns may also, on occasion, influence humans to do good, and they may also perform good deeds for those who have the power to summon them. According to some traditions, King Solomon possessed a ring that gave him the power to summon the jinns to fight beside his soldiers in battle. In addition, it is said, that Solomon's temple was constructed with the help of the jinns.

Primarily, though, the jinns are to be feared as creatures who exist for the purpose of tormenting humans. Some old beliefs affirm that a human dying an unrepentant sinner may become a jinn for a period of time.

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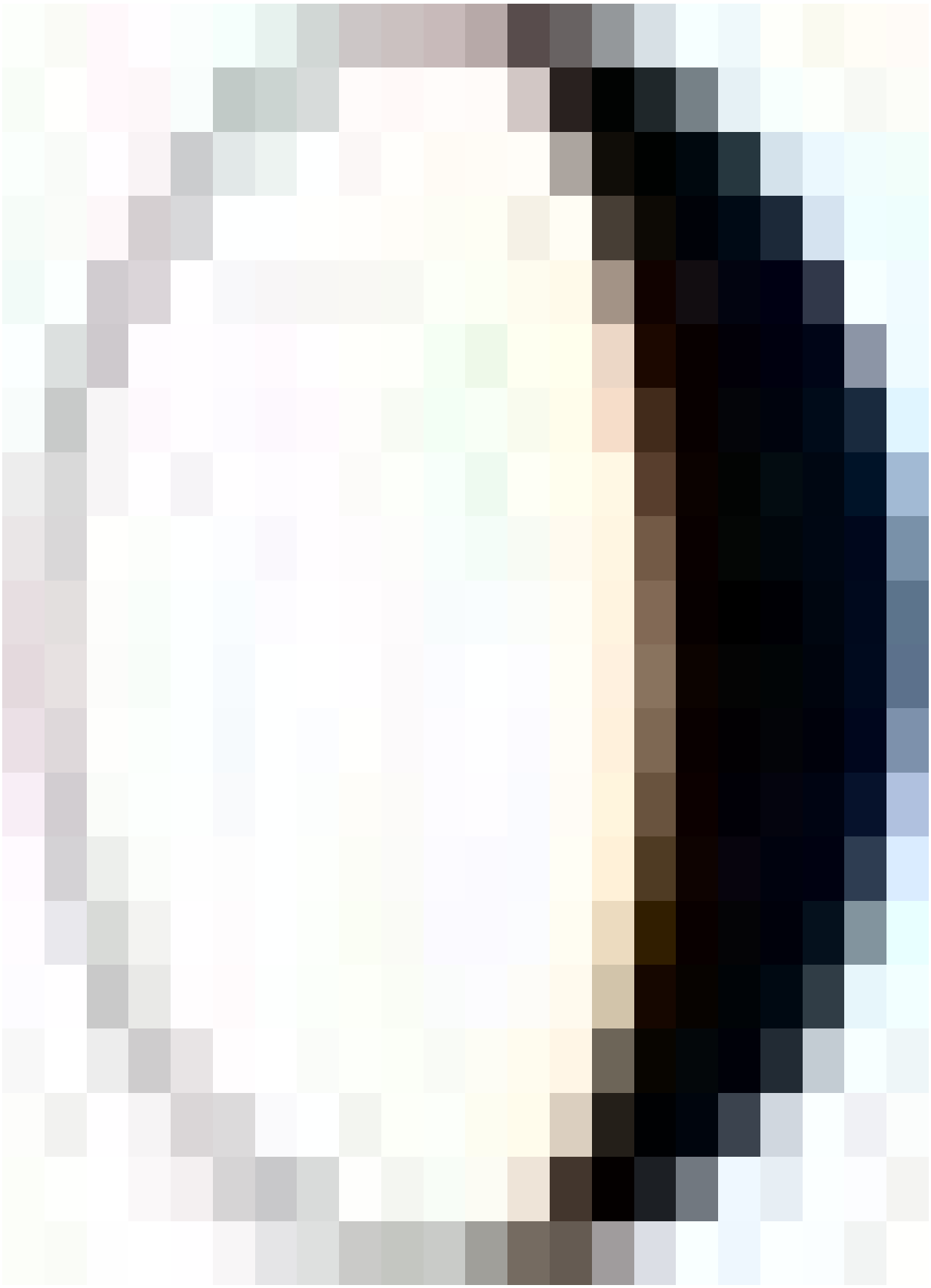

Johnson, Jeremiah (?-1899)

Liver-eating Johnson is the same dude that ruggedly handsome Robert Redford portrayed in Jeremiah Johnson (1972), a beautifully photographed tribute to the Mountain Men. The real Johnson had flaming red hair and beard, stood over six feet tall, and weighed a solid 250 pounds.

The plot of the movie was fairly accurate. In 1847, Johnson married Swan, a girl from the Flathead tribe, and took her with him to his cabin on the Little Snake River in northwestern Colorado. After making certain that Swan was comfortable and had plenty of food and firewood, Johnson left for his winter trapping grounds with his .30 caliber Hawken rifle, his tomahawk, knife, and backpack. He was unaware that Swan was pregnant with his child.

When he returned as soon as the spring thaws permitted, he was horrified to see vultures circling over his cabin. Inside he found the bones of Swan scattered by birds and animals. Beside her lay the skull of an unborn baby. The markings on a feather lying among the skeletal remains told him that the assassins had been members of the Crow tribe. At that same moment of recognition and rage, Johnson vowed a vendetta to the death—a personal feud that would take the lives of three hundred Crow braves.

As portrayed in the Redford film, during all the years of Johnson's one-man war against the Crow, they never once managed to catch him unaware. What they did not show in the motion picture was Johnson's method of revenge. Whenever Johnson triumphed over a Crow warrior, he would slash open the fallen brave's chest with his knife, rip out the warm liver from within, and eat it raw. Johnson had peeled away centuries of civilization and allowed the unbridled lycanthrope within his psyche to assume control. Such savagery inspired great terror among the Crow tribe, for it seemed as though they were dealing with a wild beast,

something much more terrible than a mere man.

Once Johnson was captured by a group of Blackfeet who saw a chance to sell him to the Crow and receive a rich reward. Bound with leather thongs and placed under guard in a teepee, Johnson managed to gnaw through the straps, disarm one of his captors and amputate one of his legs. Fleeing into the deep snows and freezing cold of winter, it required superhuman strength and endurance to survive. But he had food in the form of the Blackfoot brave's leg to sustain him until he reached the cabin of a fellow trapper.

Johnson finally made peace with the Crow and lived to a ripe old age, passing away in a Los Angeles veterans' hospital in 1899.

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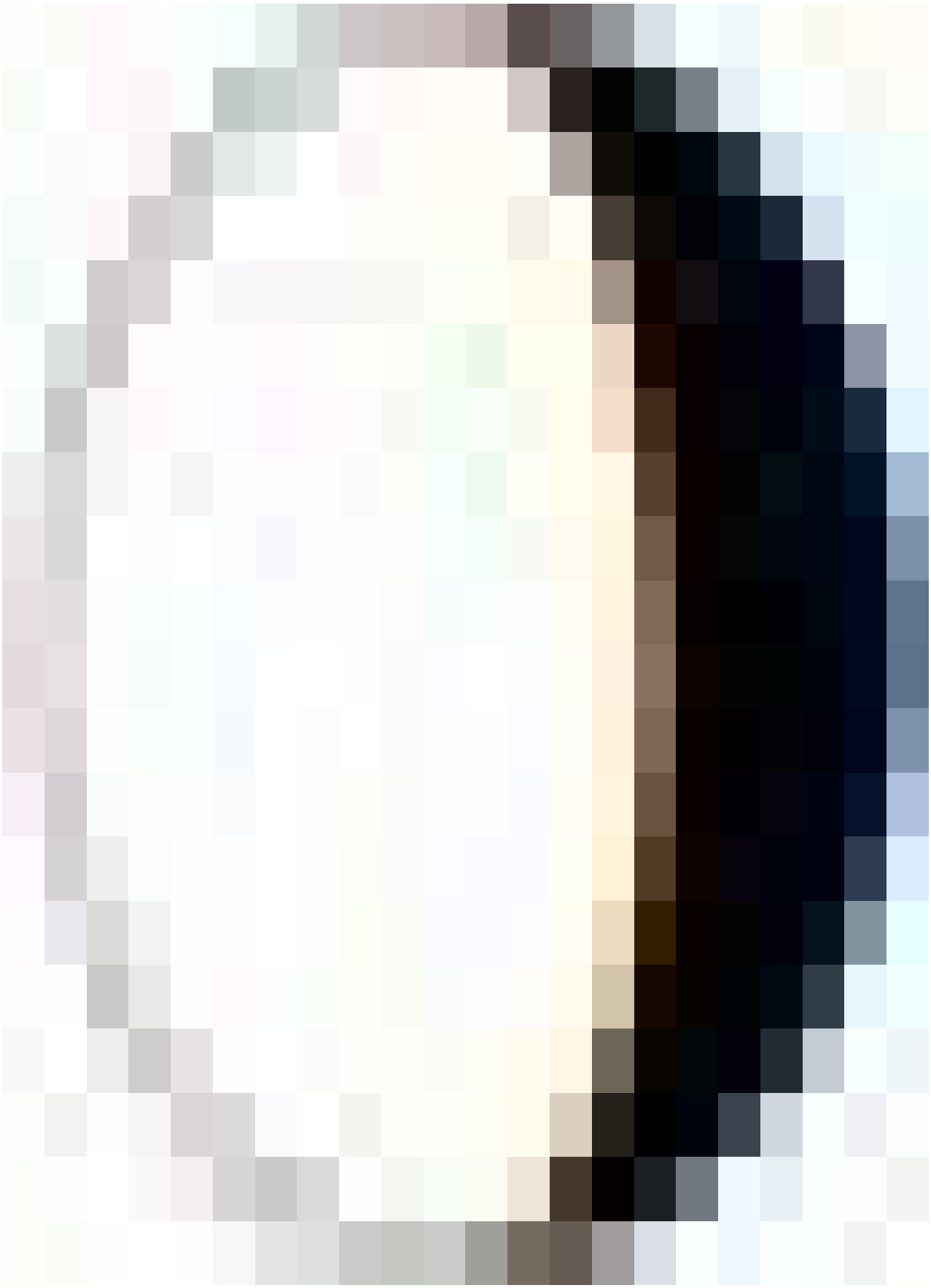

Kaplan, Dr. Stephen (1940-1995)

For many years the late Dr. Stephen Kaplan and his wife, Roxanne, conducted worldwide research on the number of real-life vampires and werewolves. Kaplan was interviewed for the book Hollywood and the Supernatural; he said that when he served as the consultant on the cable television series Werewolf, more than half a million telephone calls were received on their "werewolf hotline."

According to Kaplan: "People were invited to call in if they thought they knew a real werewolf or if they felt they had ever seen one in real life. They were also invited to call if they were werewolves."

Most of the callers simply requested additional information, but Kaplan said that 5,000 insisted that they had seen actual werewolves apart from the motion picture or television screen. An astonishing number of callers claimed that they, themselves, were real werewolves, with some describing very convincingly how they had killed their victims. Others claimed to be "latent werewolves," the result of werewolves who had mated with normal humans.

"It was great," Kaplan laughed at the memory. "Television was helping me research werewolves!"

Kaplan said that he had actually had his first encounters with real were-wolves—both females—in the late 1970s, but he chose not to go public with that aspect of his research until 1985. He was always very cautious in conducting interviews with self-professed werewolves: "Many of them have spent time in mental institutions. Many have killed as teenagers and were committed. And the full moon really does affect them."

Although he said that he had never observed an actual metamorphosis from human to werewolf or to wolf in the manner of Lon Chaney Jr. in The Wolf Man or David Naughton in An American Werewolf in London, many of the self-professed werewolves do have unusually long canine teeth. “Many of them said that they are affected about two days before the full moon,” Kaplan said. “Then it’s two days during the full moon and two days after—so for six days, they are werewolves.”

Because of their obsession with becoming wolves, Kaplan said, male werewolves may go for those six days without shaving, thus adding to their hairy effect. A six-foot male may walk on his toes—wolf-style—thus adding to his height and appearing three or more inches taller. Kaplan explained:

The voice, the posture, the personality changes. In some cases, even eye color changes. They become full-blown schizoids. Some of them will actually use artificial hair to give a stronger emphasis to their werewolf appearance.

Kaplan said that he had received angry threats from werewolves:

A couple of werewolves in Pittsburgh were disturbed because I had maligned their kind. They took exception to hearing me on a radio talk show state that werewolves ripped, mutilated, raped, and sometimes devoured a portion of their victims. How dare I say such terrible things? So they threatened to kill me as an object lesson.

Stephen Kaplan has a theory that werewolves may be the genetic result of the more aggressive Yeti—the so-called Abominable Snowman—who came down from the mountains and eventually crossbred with humans. Werewolfism may

skip a generation, but it may lie latent in many people.

“one of the most common causes of accidents on the playgrounds, in nursery schools, in primary schools, is kids biting each other,” he commented. “How many latent werewolves do we have out there among us?”

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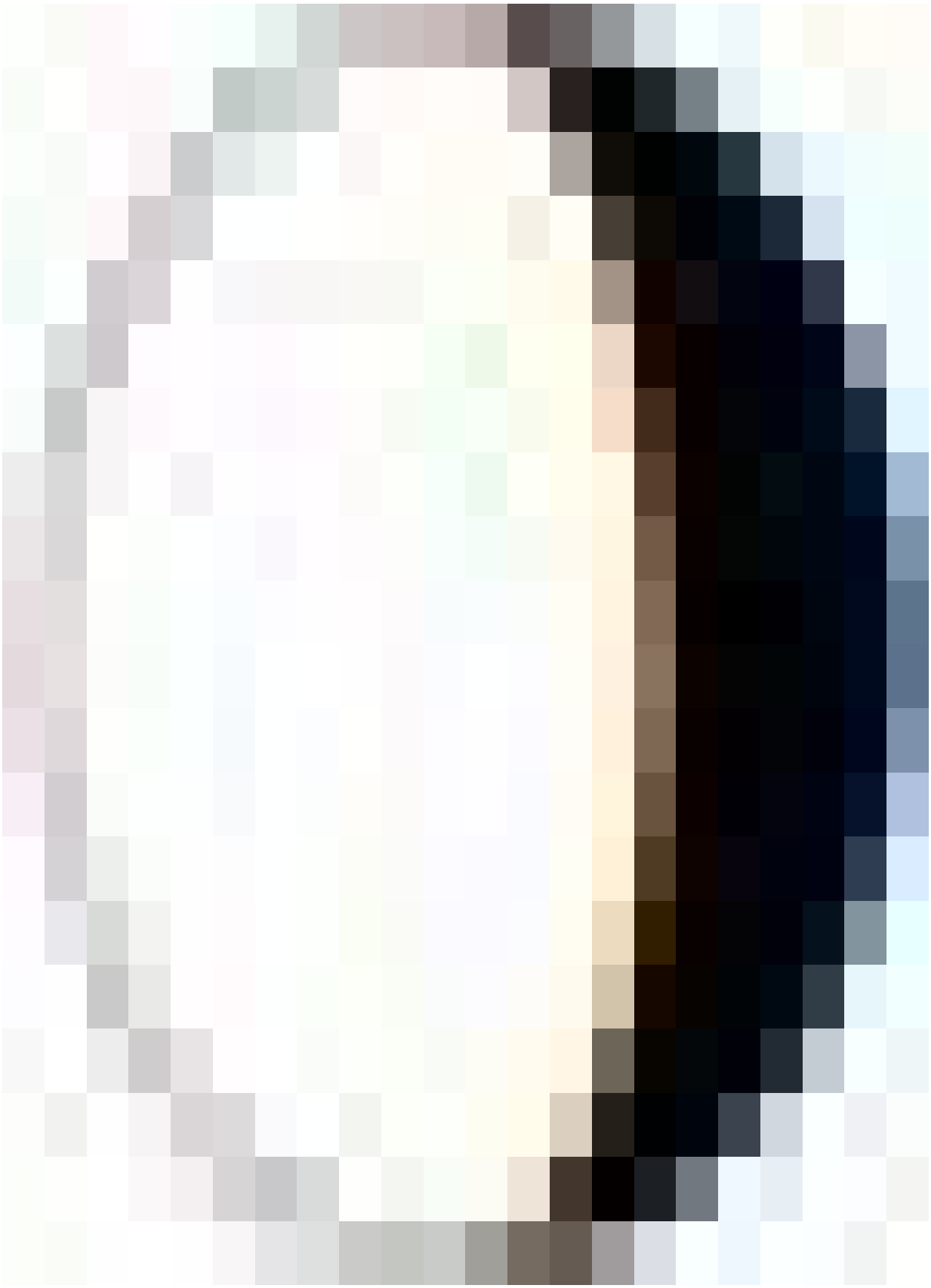


Klein-Krams Werewolf

In earlier times there were extensive forests rich with game in the vicinity of KleinKrams near Lugwigslust. Great hunts were held in the area by sportsmen who came from all over Germany to test their prowess at bringing down their choice of game. For years, however, the hunters had been stymied by the appearance of a great wolf that seemed impervious to any bullet. Sometimes the beast would taunt them by approaching within easy shooting distance, on occasion even adding to the mockery by snatching a piece of their kill, before dashing away without a bullet seeming to come anywhere near it.

Now it happened during one great hunt that one of the participants, a young cavalry officer, was traveling through the village when his attention was captured by a group of children running screaming out of a house. Seeing nothing pursuing them that would cause such panic, he stopped one of the youngsters and inquired whatever could be the matter. The child told him that no adult from the Feeg family was at home except for their young son. When he was left alone, it was his custom to transform himself into a werewolf and terrorize the neighbor children. They all ran from their playmate when he achieved such a transformation because they didn't want him to bite them.

The officer was bemused by such a wild play of the children's imagination, and he assumed that they were playing big bad wolf after the sheep or some such game. But then he caught a glimpse of a wolf in the house—and in the next few moments, a small boy stood in its place.

Now greatly intrigued, the officer approached the boy in the house and asked him to disclose more about his game of wolf. At first the boy refused, but the young cavalry officer was persistent. Finally the lad confessed that his grandmother possessed a wolf strap and that when he put it on, he became a

werewolf. The officer begged for a demonstration of such a remarkable transformation. After much persuasion, the boy agreed if the officer would first climb into the loft and pull the ladder up after him so he would not be bitten. The officer readily agreed to the conditions.

The boy left the room and soon returned as a wolf, once again chasing away his little playmates who had gathered in the doorway to watch. After a few minutes of pleasuring himself by frightening his friends, the werewolf disappeared for a few moments and then returned as the boy. Although the astonished cavalryman carefully examined the magic wolf belt, he could not discover any such properties of transformation in the strip of wolf hide.

Not long after his experience at the Feeg house, the officer told a local forester about the demonstration. Perhaps the child had fooled him with a large dog of wolflike appearance. The forester said nothing, but he thought at once of the large wolf that could not be brought down during any of the great hunts. He resolved to test both the bizarre tale told by the cavalry officer and the strength of the wolf by making a bullet of silver for the next hunt.

RICARDO PUSTANIO

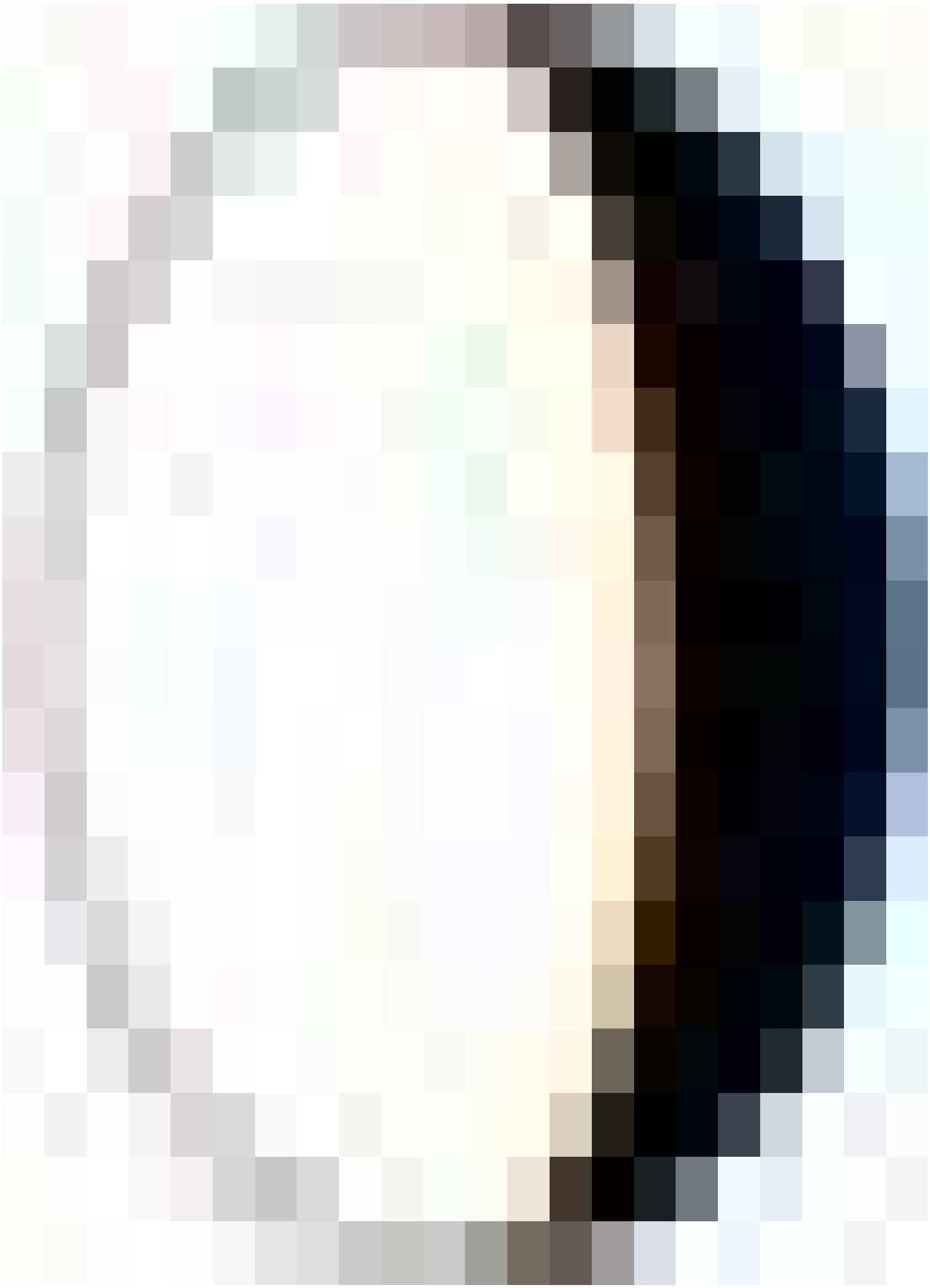
The tale of the Klein-Krams werewolf is another example of the use of a belt to achieve a beastly transformation (art by Ricardo Pustanio).

A few weeks later, during the hunt, the wolf showed itself in its usual taunting manner. Many of the hunters were determined to bring the beast down, but their bullets appeared to miss the mark or to have no effect on the great wolf. Then the forester fired his rifle. To everyone's astonishment the wolf spun wounded to the ground, then scrambled back to its feet and ran off toward the village.

The huntsmen followed the trail of blood to the Feeg household where they found the wolf lying bleeding in grandmother's bed. In her pain she had forgotten to remove the wolf strap, and she was at last revealed as the werewolf.

Sources:

Bartsch, Karl. Sagen, Märchen und Gebrauche aus Meiãenburg. Trans. D. L. Ashliman. Vienna, Austria: Wilhelm Bramuller, 1879.



Kornwolf

In those days in Europe when wolves were numerous, they would run through the cornfields after hares and other small game completely hidden by the tall stalks. Because of the possibility of coming upon a hunting wolf or a wolf nest without warning, farmers warned their children to stay out of the fields and the way of the corn wolves. And in those same days of old when wolves were plentiful, so were escaped prisoners of war, fugitives from justice or injustice, and outlaws—all of whom took refuge in the temporary safety of the cornfields. Until the harvest, someone on the run could remain out of sight for days—and not go hungry with the ripening grain and peas and beans from the garden.

In some rural areas of France, Germany, Lower Hungary, Estonia, Latvia, Poland and other countries, festivals celebrating the harvest are often structured around the corn wolf and the disposing of his corpse in a ritual bonfire. While some folklorists speak of the commemoration of a vegetation spirit, most experts agree that le loup est dans les bles refers to the real wolves and werewolves (outlaws) who once haunted the cornfields.

Sources:

Eisler, Robert. Man into Wolf. London: Spring Books, 1948.

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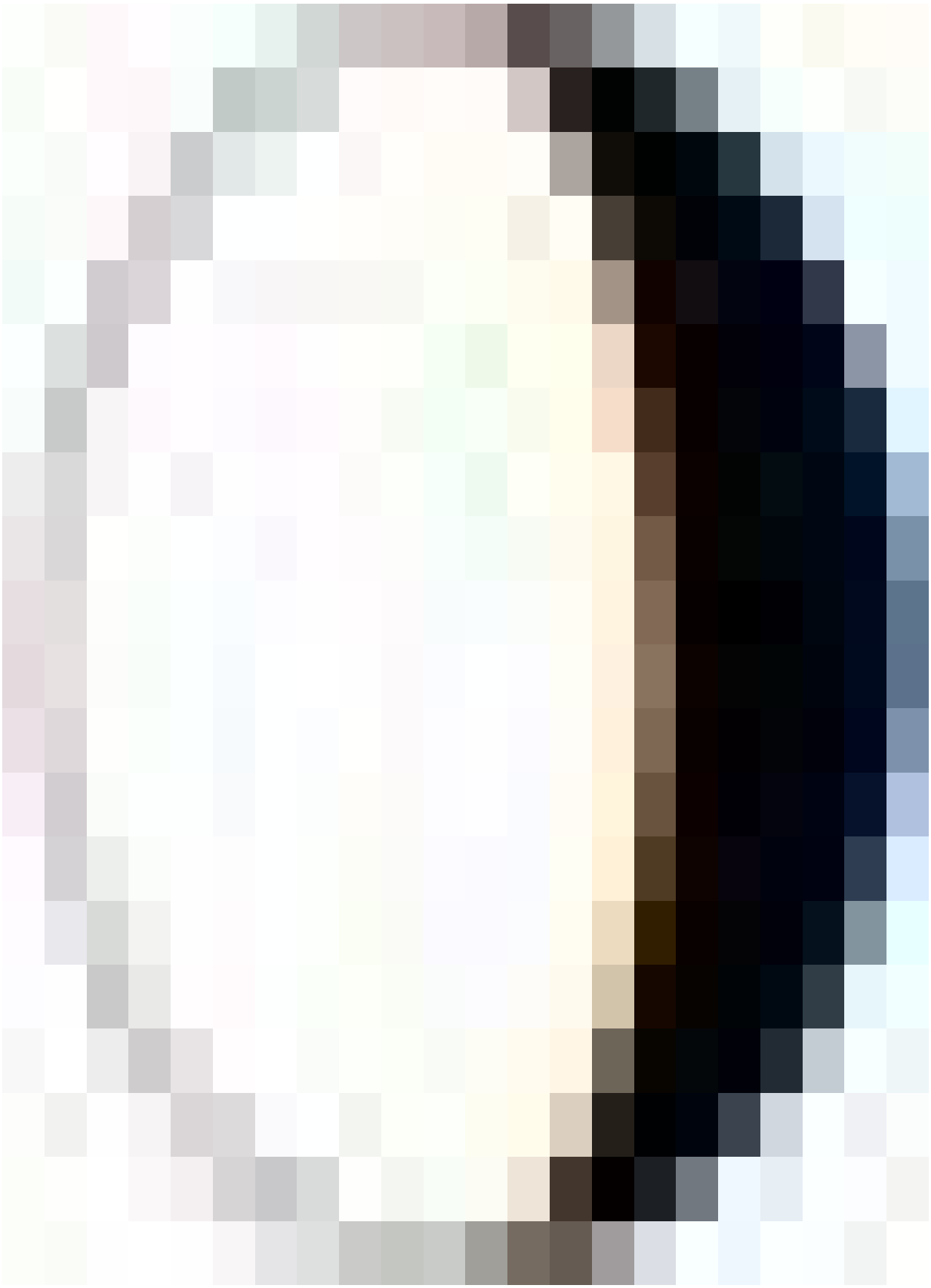


Lamia

Lamia became a monstrous shape-shifter because of the jealousy of Hera, the consort of Zeus, the father of the Greek hierarchy of gods. Lamia was a beautiful woman who, like so many before and after her personal amorous encounter with Zeus, bore a number of his children. The furious Hera kidnapped those hybrid offspring and bundled them off to Olympia, far out of the reach of their mother's arms.

Distraught with grief and helpless in her wrath, Lamia knew that she was powerless to combat the wiles of Hera and to win back her children. In desperation, she began to entice any mortal child to serve as substitute for her own progeny.

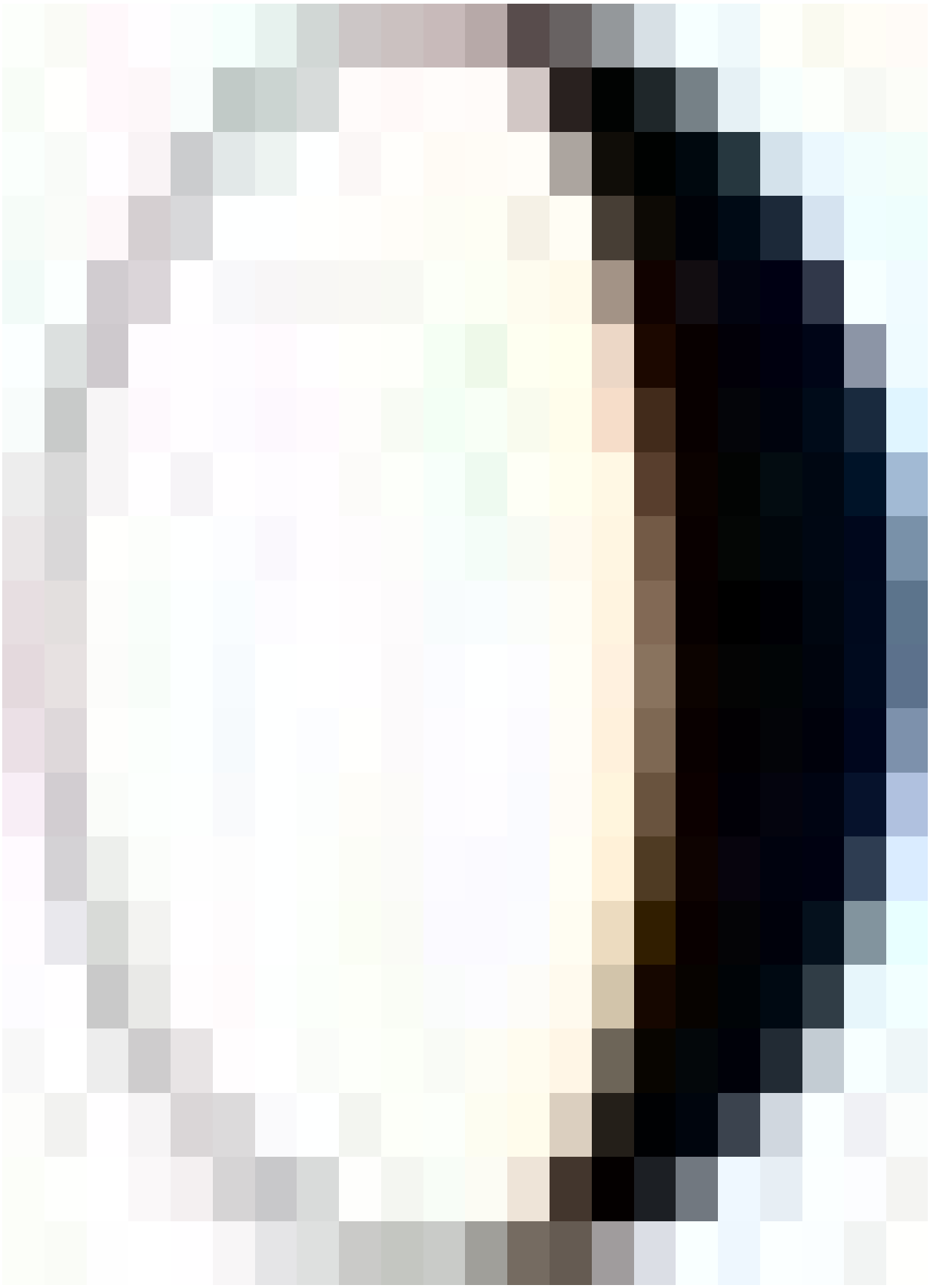
Regretfully, such wrongful actions transformed her into a beast with the head and breasts of a woman and the writhing, scaly body of a great serpent. And rather than mothering the human children she lured into her presence, she began to feast upon them.

In time, Lamia reproduced and gave life to other creatures such as herself, beautiful women with the power to seduce and to suck the vital essence from those men who fell under their spell. In certain applications of the ancient legend, the Lamiae become very much like vampires or succubi, stealing the life force from their victims.

Sources:

Gordon, Stuart. Encyclopedia of Myths and Legends.

London: Headline Books, 1993. Larousse Dictionary of World Folklore. New York: Larousse, 1995.



Lawton, Texas

On the evening of February 27, 1971, thirty-five-year-old Donald Childs of Lawton, Texas, suffered a heart attack when he looked out in his front yard and saw a wolflike creature on its hands and knees attempting to drink out of a fish pond. When he was released from the hospital two days later, Childs told police officer Clancy Williams that the werewolf had been tall, “with a lot of hair all over his face … and dressed in an indescribable manner.”

Childs was not the only one who saw the werewolf of Lawton, Texas. Other witnesses who viewed the incredible creature told police investigators that the thing was wearing pants “which were far too small for him.”

The first reports of the werewolf came from west Lawton. Police officer Harry Ezell said that they received calls describing “something monstrous” running down the street, dodging cars, hiding behind bushes, then getting up and running again.

Twenty minutes after the initial reports, officer Ezell stated that they received a call from a man who had seen the monster sitting on a railing outside of his apartment. According to Ezell, the man told him that he saw the thing when he opened his curtain about 11:15 P.M.:

He thought it was all a practical joke because the thing was perched on the railing. It looked like some monkey or ape. He thought it was a joke until it turned its head and looked at him, then jumped off its perch on the second floor railing and onto the ground seventeen feet below.

Once it hit the ground, it ran from the area on all fours, running something like the man thought an ape or monkey would run. He described it as wearing only pants, which covered its leg to its knee, as if it had outgrown them. He said that it had a horribly distorted face, as if it had been in a fire. It had hair all over its face, the upper parts of its body, and the lower parts of its legs.

A group of soldiers from Ft. Sill encountered the werewolf fifteen minutes later, and they freely admitted that the thing had frightened them.

The monster was sighted on Friday and Saturday nights in Lawton. Sunday night was quiet, and on Monday night, Major Clarence Hill, commander of the police patrol division, sent out an alert, ordering his men to be on careful watch for the wolf man.

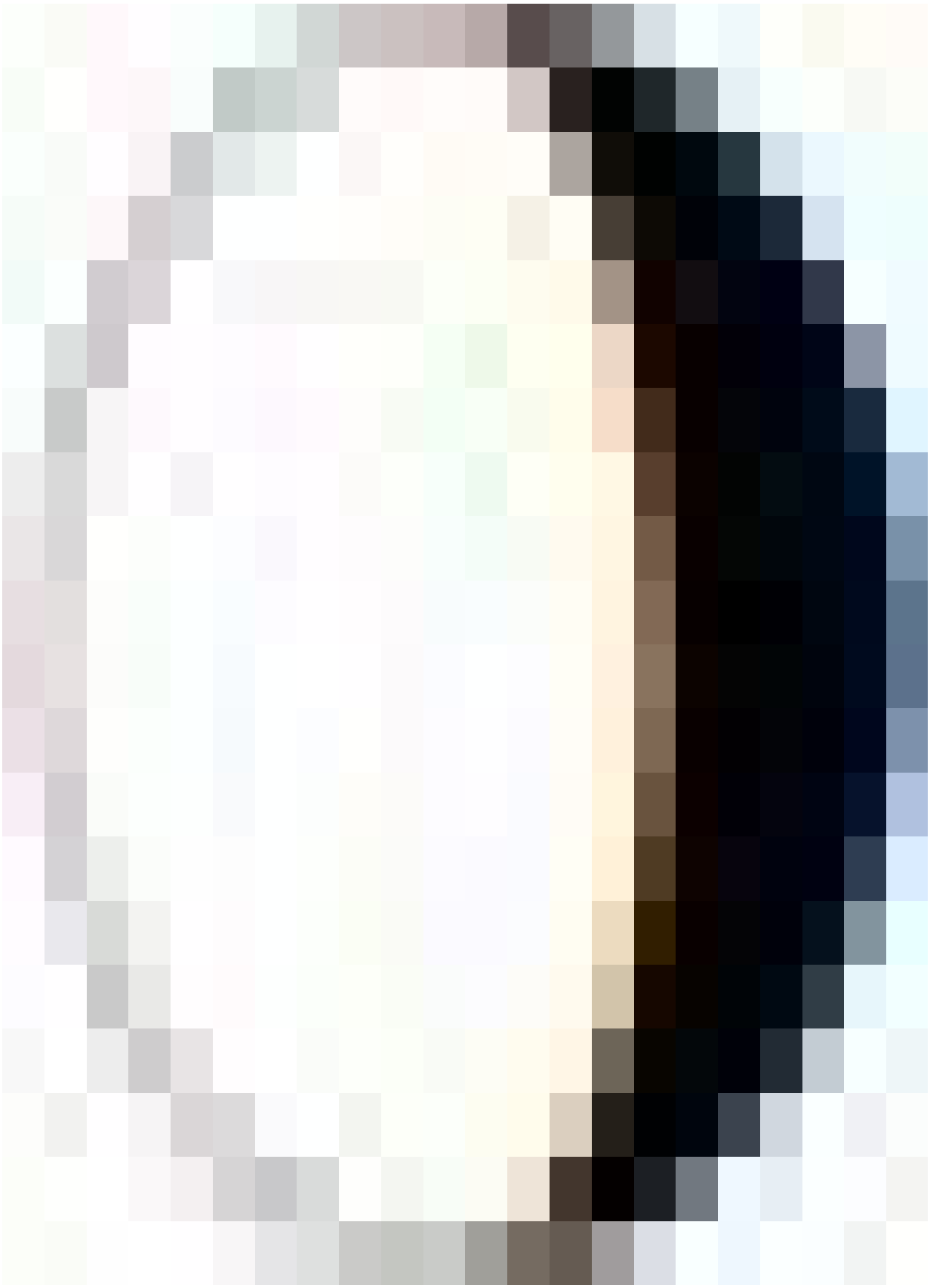
But the nightmarish creature—whoever or whatever it might have been—had already moved back into the strange dimension from which it had come—or else it traveled north to make its den under an old farmhouse near Fouke, Arkansas.

On May 1, 1971, Bobby Ford, twenty-five, moved into the old Crank place outside of Fouke. He had lived in the home for less than five days when he had a face-to-face encounter with a six-foot-tall, hairy monster. An Associated Press release quoted Ford as saying that the hideous creature had frightened him so badly that he had run “right through the front door—without opening it.”

Peter Cushing (right) and David Rintoul in a scene from 1975's Legend of the Werewolf.

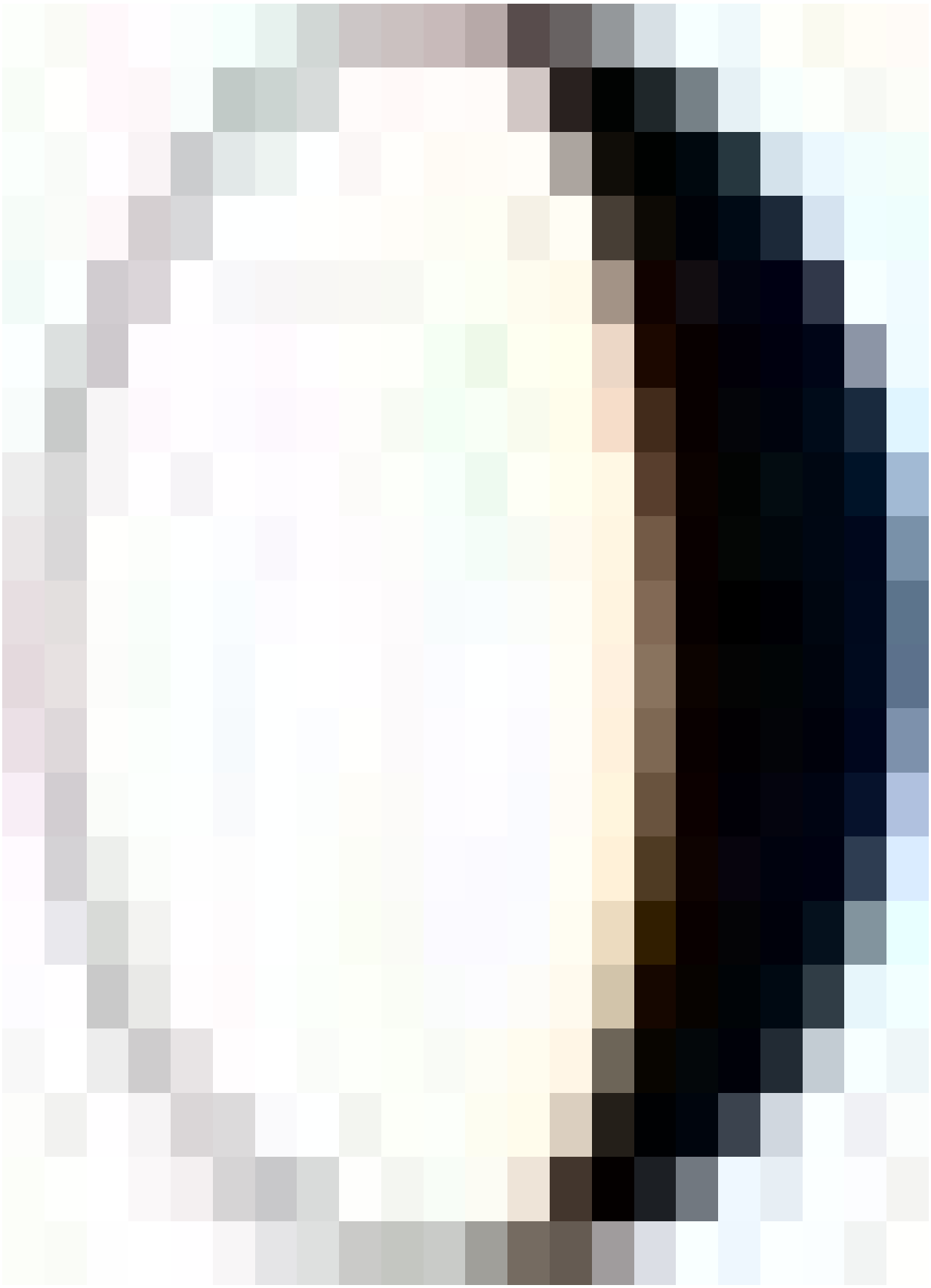
Sources:

Steiger, Brad. Monsters Among Us. New York: Berkley Publishing Group, 1989.



Legend of the Werewolf (movie, 1975)

Similar in theme to Curse of the Werewolf with Oliver Reed, this film stars David Rintoul as a man who was raised by a wolf pack as a child and, as an adult, is afflicted by lycanthropy when the moon is full. It stars Peter Cushing, David Rintoul, Lynn Dalby, Ron Moody, and Hugh Griffith, and was directed by Freddie Francis.



Legend of Zelda: Twilight Princess

Joshua L. Roberts

When the 2003 release of Legend of Zelda: The Wind Waker failed to meet the same success of Nintendo's earlier Nintendo 64 juggernaut, The Legend of Zelda: Ocrina of Time,which is still hailed as one of the greatest games ever created, Nintendo's game director Eiji Aonuma expressed his concerns with famed Nintendo game designer Shigeru Miyamoto that in order to recapture the North American audience they would need to create a more realistic Zelda game that harkened back to Ocarina of Time.

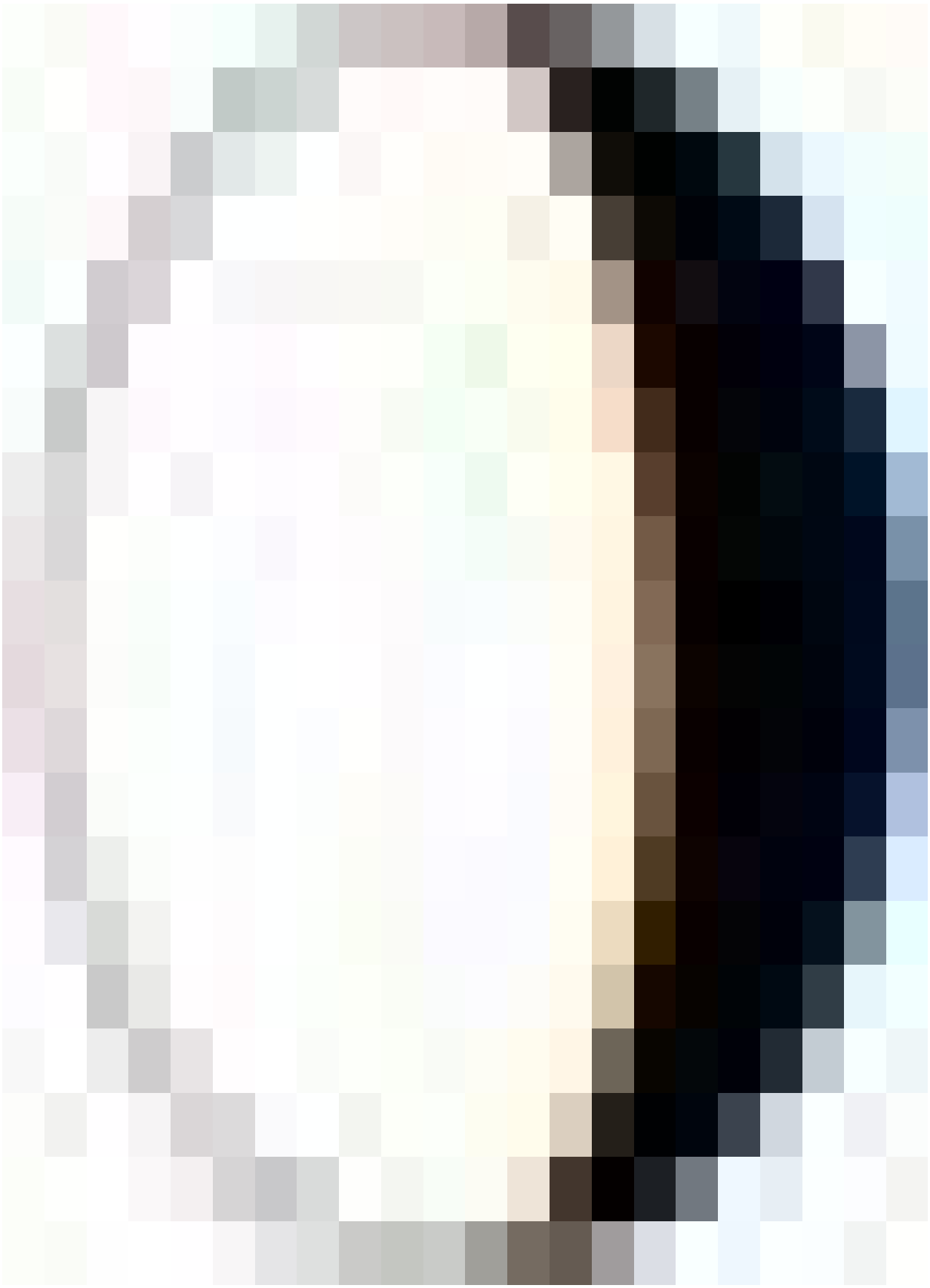
In answer to the fans, Nintendo released a short demo in 2004, showcasing a realistic looking Link, riding his horse, Epona. In spring of 2005, Nintendo released a mysterious trailer featuring a wolf howling atop a hill, and then revealed the new Zelda title, The Legend of Zelda: The Twilight Princess.

It didn't take long before speculation abounded as to who or what the wolf represented. Is it Zelda? Is it Link? At E3 (Electronic Entertainment Expo) that same year, all rumors were put aside when Nintendo revealed a full trailer featuring Link transforming into a wolf. Link's "Wolf" form was to be another game mechanic similar to the time traveling mechanic in Ocarina of Time, and the season change mechanic that was used in Oracle of Seasons.

It wasn't just the more realistic graphics that garnered Twilight Princess praise, the story was also much more mature than previous Zelda titles. The Kingdom of Hyrule has been taken over by the evil sorcerer Zant, an usurping servant of the Twilight Realm. He transformed Midna, the Twilight Realm's queen, into an

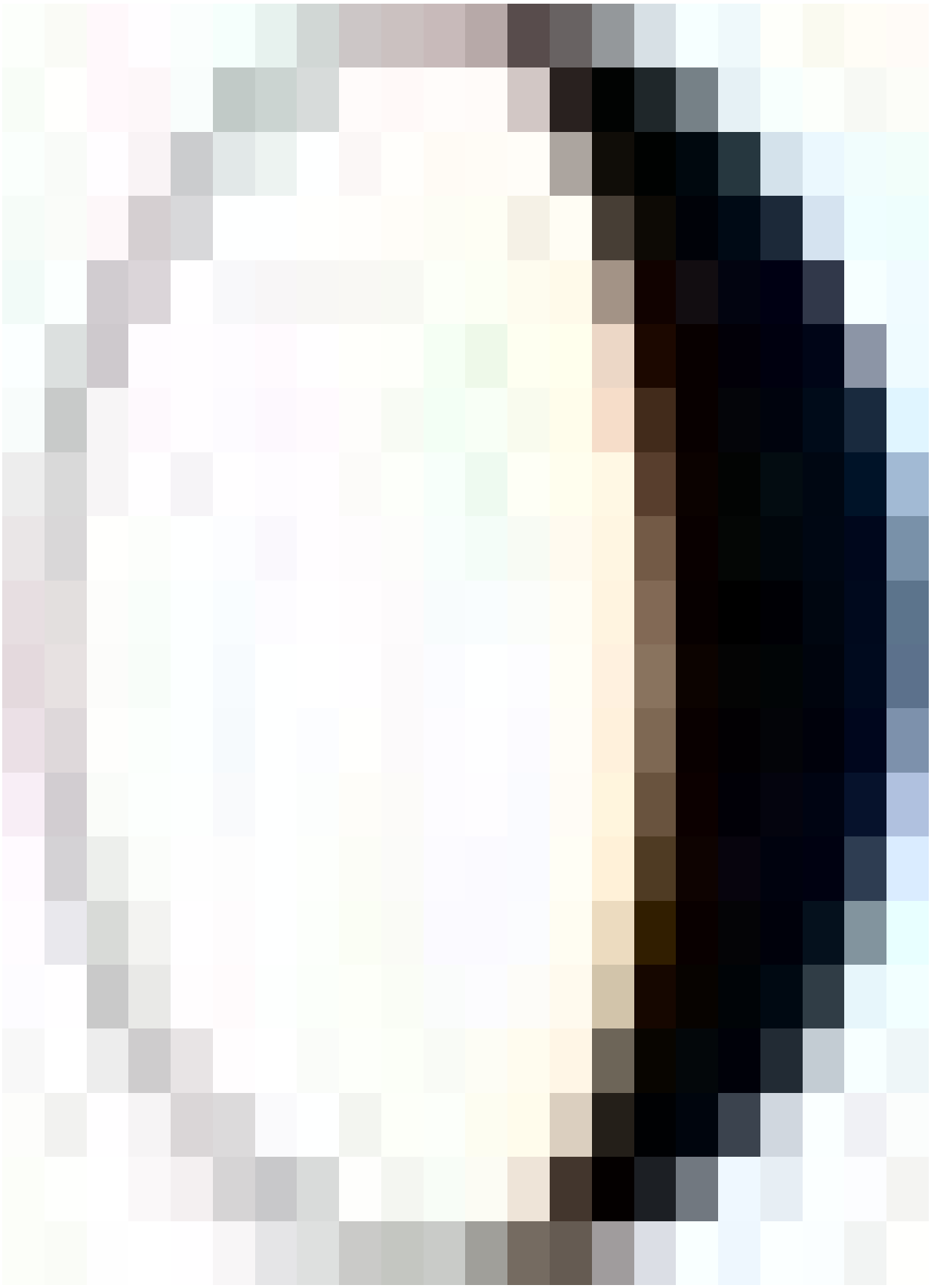
imp, and then used her armies to lay conquest to Hyrule. Link finds himself trapped in a merger of the two realms when he tries to rescue children kidnapped from the Ordon village. While locked in the Twilight Realm, Link transforms into a wolf and is taken hostage, himself. He is rescued by Midna, and together they band together to free not only Hyrule but the Twilight Realm as well. The story is quite a bit more emotional than previous outings, and while it does cross into some new territory, it all comes back down to the three Legend of Zelda staples, Zelda, Link, and Ganodorf.

Game play for Twilight Princess was spot on, with full Nintendo Wii support to add additional precision. All of Link's moves were mapped out onto the Wiimote and allowed players to seamlessly switch from sword to bow for precision shooting. Players were able to transverse the massive world on foot, on horseback, and on all fours as the wolf. The dungeon difficulty was increased, and a fifty-level endurance dungeon was added to challenge even the most hearty veteran. Twilight Princess was an instant hit. It received perfect scores across the board.



The Leopard Man (movie, 1943)

Another intriguing Val Lewton exploration of the eerie and unknown, The Leopard Man is based on the Cornell Woolrich novel Black Alibi. As in his classic film The Cat People, things are not what they seem in the small New Mexico town where a series of vicious murders appears to be the work of an escaped leopard. Dennis O’Keefe, Jean Brooks, Margo, James Bell, and Margaret Landry are directed by Jacques Tourneur.



Leopard Men

In ancient Egypt, the leopard was regarded as an aspect of divinity and associated with the god Osiris, the judge of the dead. For many African tribes, the leopard is a totem animal that is believed to guide the spirits of the dead to their rest.

A deadly cult whose members expressed their were-leopard lust for human blood and flesh has been in existence in West Africa for several hundred years. Particularly widespread in Nigeria and Sierra Leone, its members regularly eat human flesh in their religious ceremonies. Those who aspire to become initiates in the cult would bring back a bottle of their victim's blood and drink it in the presence of the assembled members. The cult killed the way leopards do: by slashing, gashing, mauling their victims with steel claws and knives. They prepared a magical elixir known as Borfima, brewed from their victim's intestines, which they believed gave them superhuman powers and allowed them to become leopards.

After a serious outbreak of systematic murders and human sacrifices by the cult shortly after the First World War, the authorities believed that they had rounded up its leaders and broken the strength of the Leopard Men. In spite of the executions of numerous key cult members, the Leopard Men only went underground and conducted sporadic human sacrifices.

The cult's principal executioner in its ritual sacrifices was known as the Bali Yeli. This grim individual wore the ritual leopard mask and a leopard skin robe, and after the selected victim had been dragged to the jungle shrine, he performed the act of ritual murder with a deadly, two-pronged steel claw.

In 1948, there were forty-eight instances of murder that the police were forced to attribute directly to an upsurge in the leopard cult. After two decades of lying relatively low, the Leopard Men had returned to work savage, full-scale carnage on the people of Sierra Leone and Nigeria. During the first seven months of 1947, there were forty-three known killings that bore the bloody, unmistakable marks of the Leopard Men.

When the police fired upon a cult member in the act of murdering a victim and killed him with their bullets, the people of the region began to accept the reality that the Leopard Men were only vicious humans, not supernatural beings. Witnesses began to come forward with clues to the identity of cult members and the possible location of their secret jungle shrine.

RICARDO FUSTANO 2010

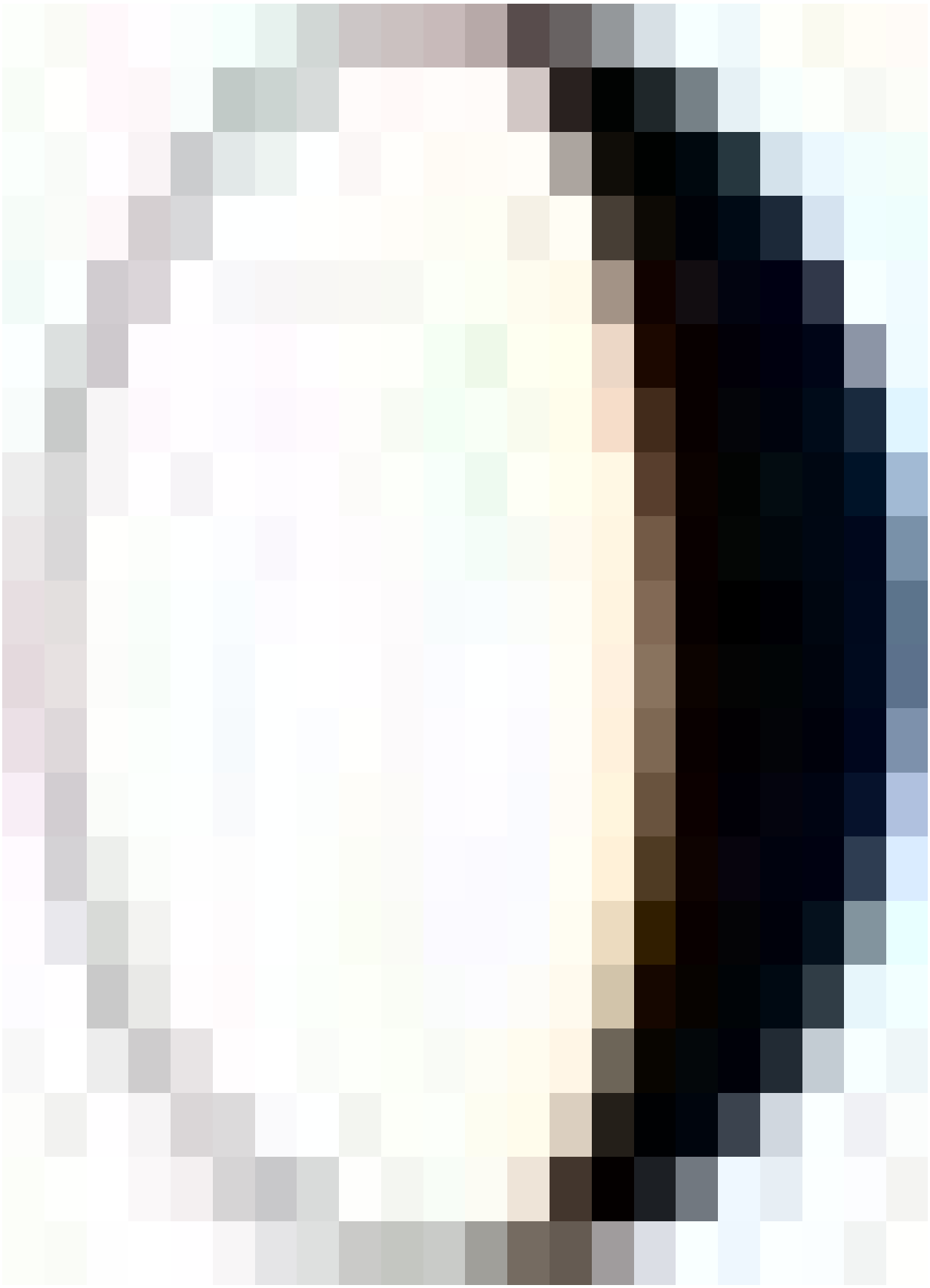
In Africa, home of the leopard, there are legends of were-leopards with a lust for human flesh (art by Ricardo Pustanio).

The shrine itself was discovered deep in the jungle, cunningly hidden and protected by a huge boulder. The cult's altar was a flat stone slab that was covered with dark bloodstains. Human bones were strewn over the ground. A grotesque effigy of a were-leopard, half-man, half-beast, towered above the gore-caked altar.

During February 1948, seventy-three initiated members of the cult were arrested and sent to prison. Eventually, thirty-nine of them were sentenced to death and hanged in Abak Prison, their executions witnessed by a number of local tribal chiefs.

Sources:

Lefebure, Charles. The Blood Cults. New York: Ace Books, 1969.



Leroy, Francis (c. 1940-)

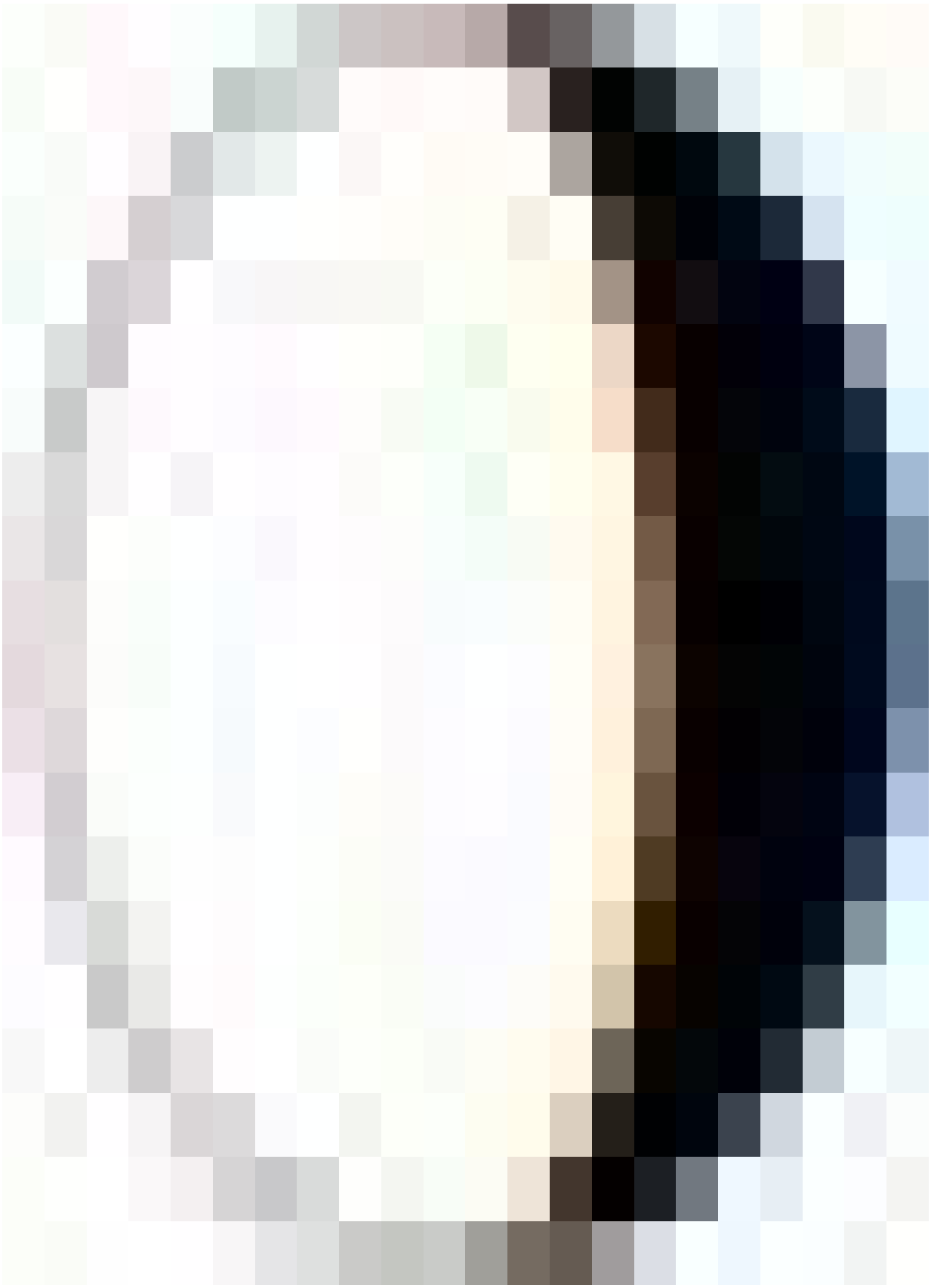
On June 24, 1989, court officials in Paris sentenced Francis Leroy, the "werewolf of the Dordogne" to life imprisonment. Leroy had previously been imprisoned for the full moon rape and murder of a woman, but he was freed in 1973 after having served nine years of a twenty-year sentence.

Leroy acknowledged that he was unable to control his bloodlust during the full moon, and he wished that he had been able to convince doctors to experiment on him to determine why he was compelled to murder when the moon madness seized him. He was convicted of murdering one woman and raping two others in the Paris area. He was also convicted of eight other attacks in southwest France.

Prosecutor Gerard Aldige told the court at Perigreux that Leroy was a "jackal who prowled by night, seeking his prey."

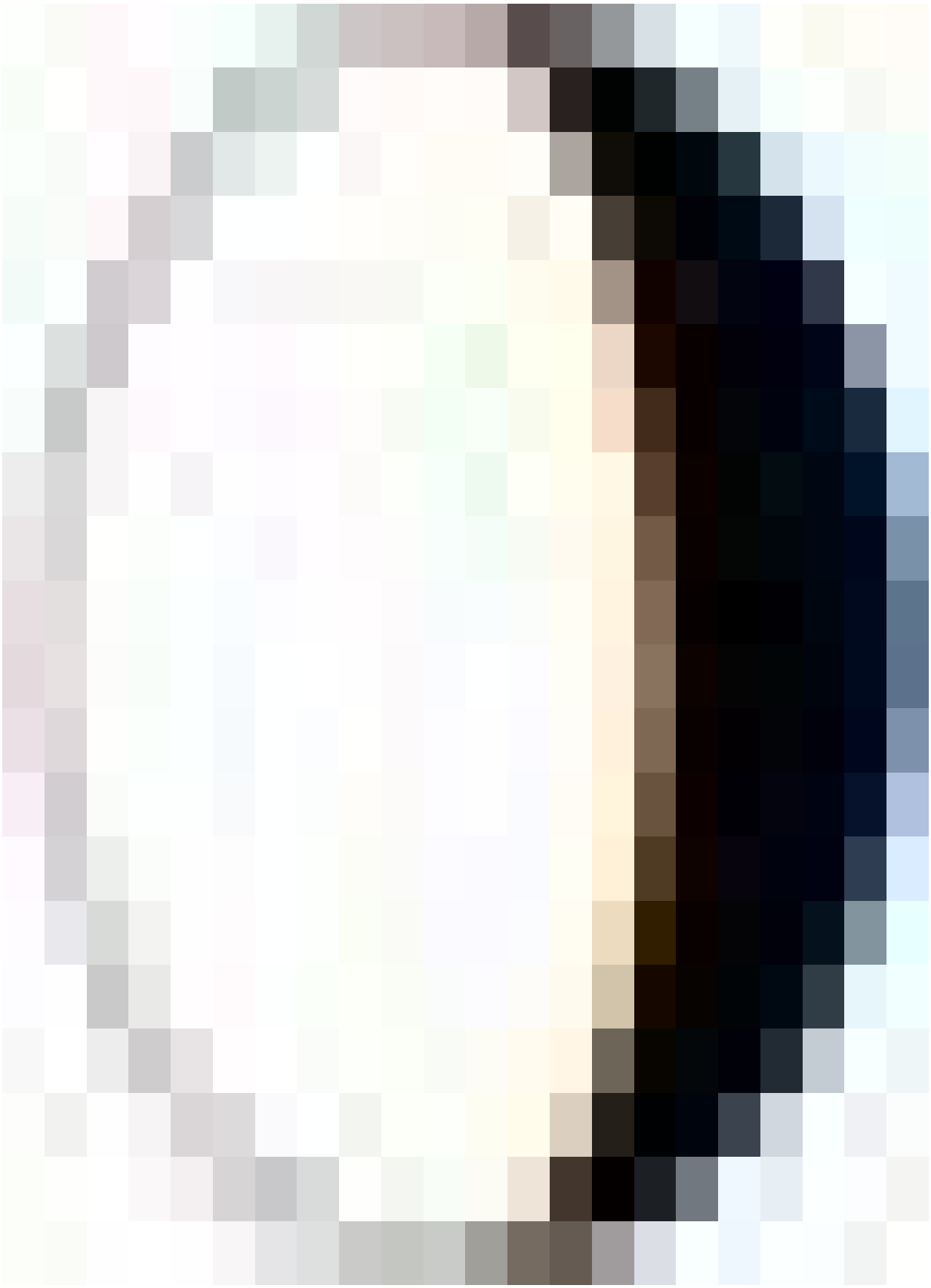
Sources:

Commercial Appeal (Memphis), June 25, 1989.



Lion Man (movie, 1980)

The son of a Witch, raised by lions, has developed claw-like hands that can rip an enemy to shreds as effectively as any simba (lion) in the jungle. Part bizarre swashbuckler and part horror film, the plot allows the Lion Man to take on and slaughter armies of a hundred men single-handedly. The film, directed by Natuch Baltan, stars Steve Arkin and Barbara Lake.



Lion Men

Few animals inspire as much awe as the lion, the “King of Beasts,” for centuries linked with royalty, strength, and courage. As might be supposed, the lion is a favored totem animal for many African tribes, and its flesh is considered a potent food and a medicinal cure of a host of illnesses. From time to time, however, there will be those individuals who so identify with the lion that they will believe that they can achieve the power to shape-shift and become a lion.

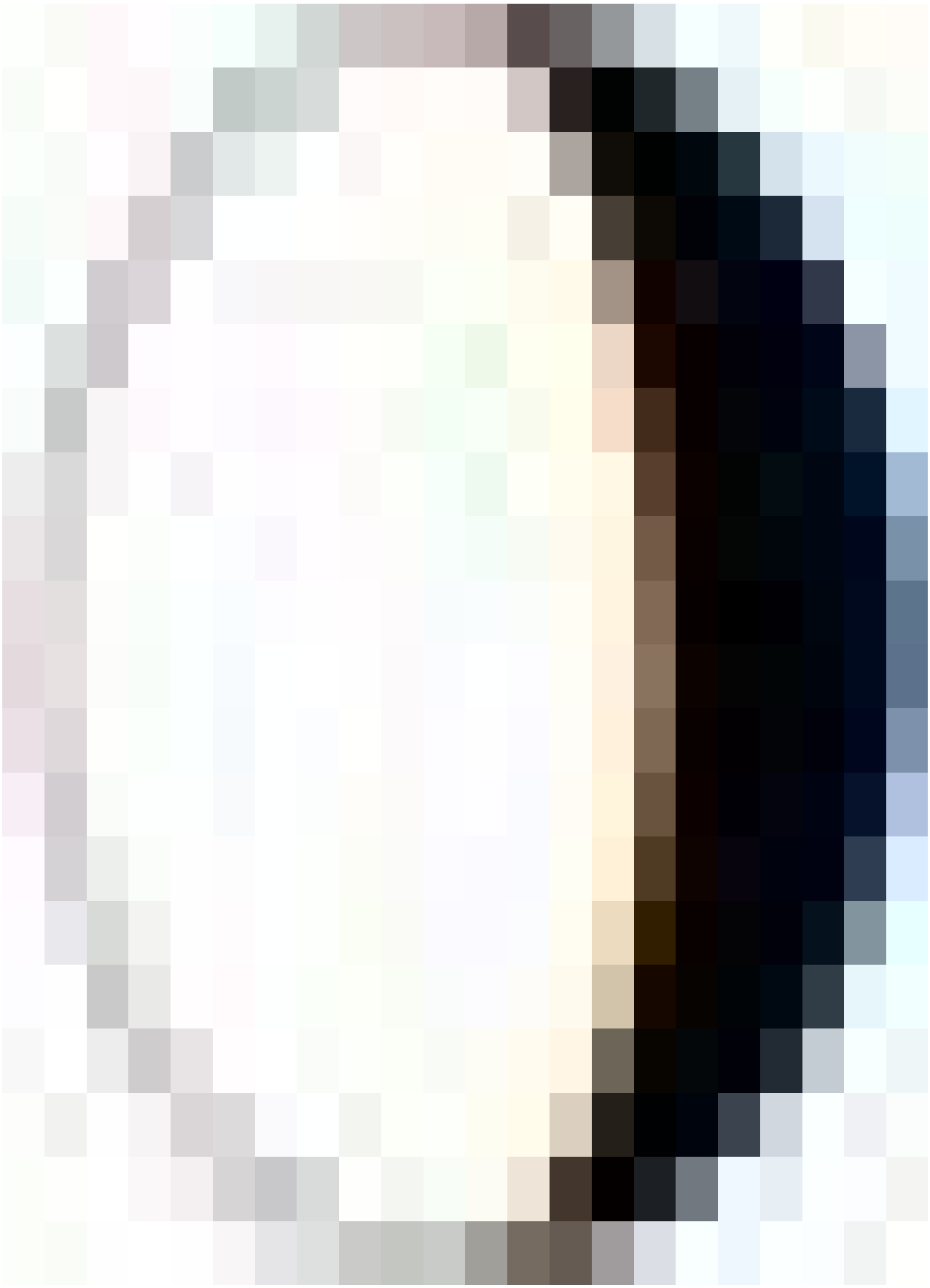
In 1947, London newspapers carried accounts of lion-men in Tanganyika who claimed the lives of more than forty victims before their killing spree was stopped by the authorities. Twenty-six men and women were arrested in Tanganyika in connection with the “lion men” murders.

According to law enforcement officers, the lion people believed that their ritual murders would help to obtain such blessings as good weather. They wore lion skins and left wounds on their victims that resembled the marks of a lion’s claws. The London Evening Standard, January 10, 1948, stated that three women were hanged in Tanganyika for the first time in the country’s recorded history. They died with four men for their part in the “lion-men” murders in the Singida district when more than 40 natives were slaughtered by people dressed in lion skins.

Sources:

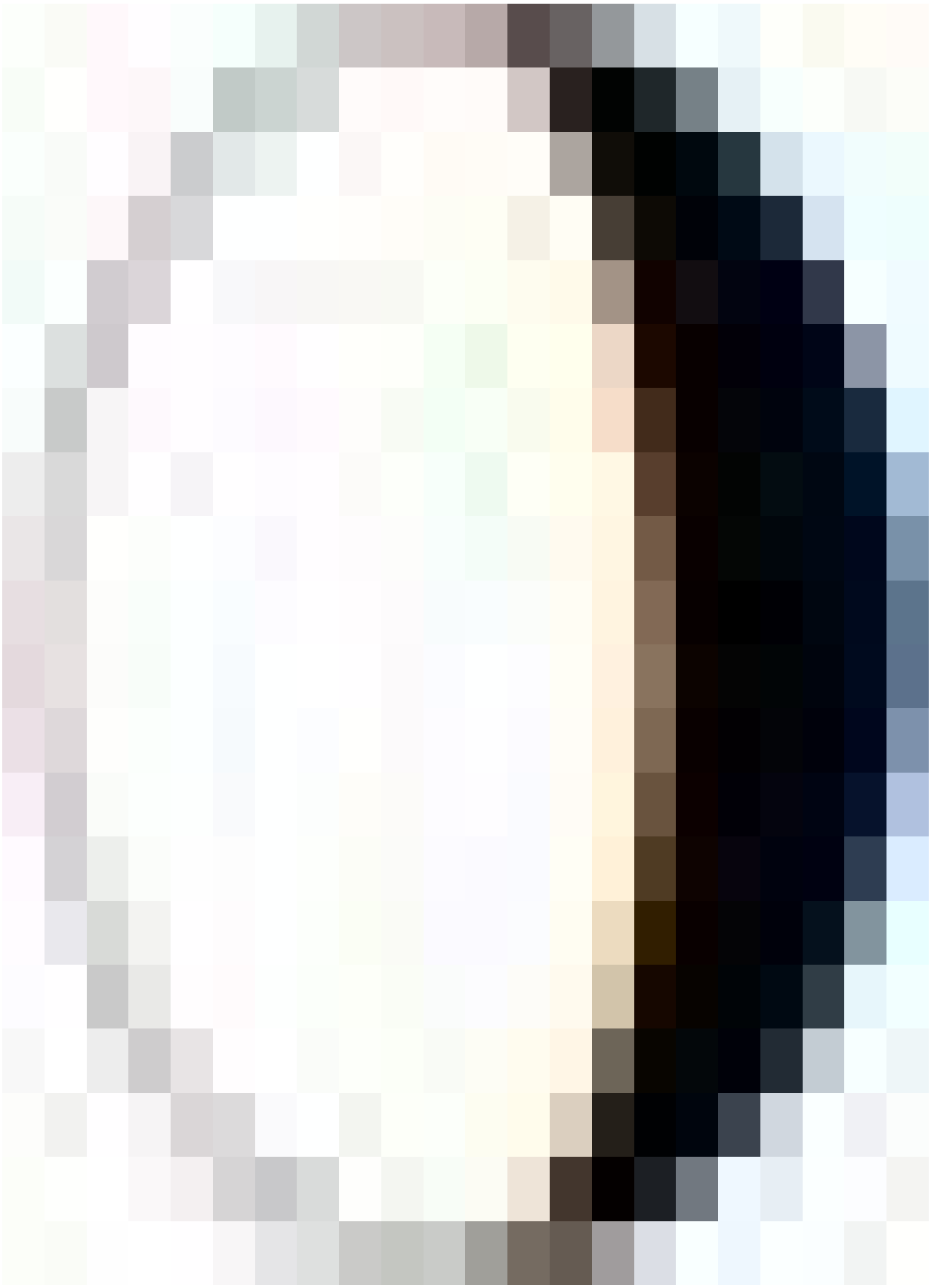
Daily Telegraph. April 9, 1947.

The Evening Standard. January 10, 1948.



La Loba (movie, 1964)

Abizarre tale of werewolves in love, this is a story of a young doctor, a werewolf, who meets the daughter of a colleague who also suffers from lycanthropy. The two fall in love, but are undone and die in each other’s arms, killed by a specially trained hunting dog and the doctor’s assistant. This film, starring Kitty de Hoyos, Joaquin Cordero, and Jose Elias Moreno, and directed by Rafael Baledonis, is also known as The She Wolf and Los Horrores del Bosque Negro.

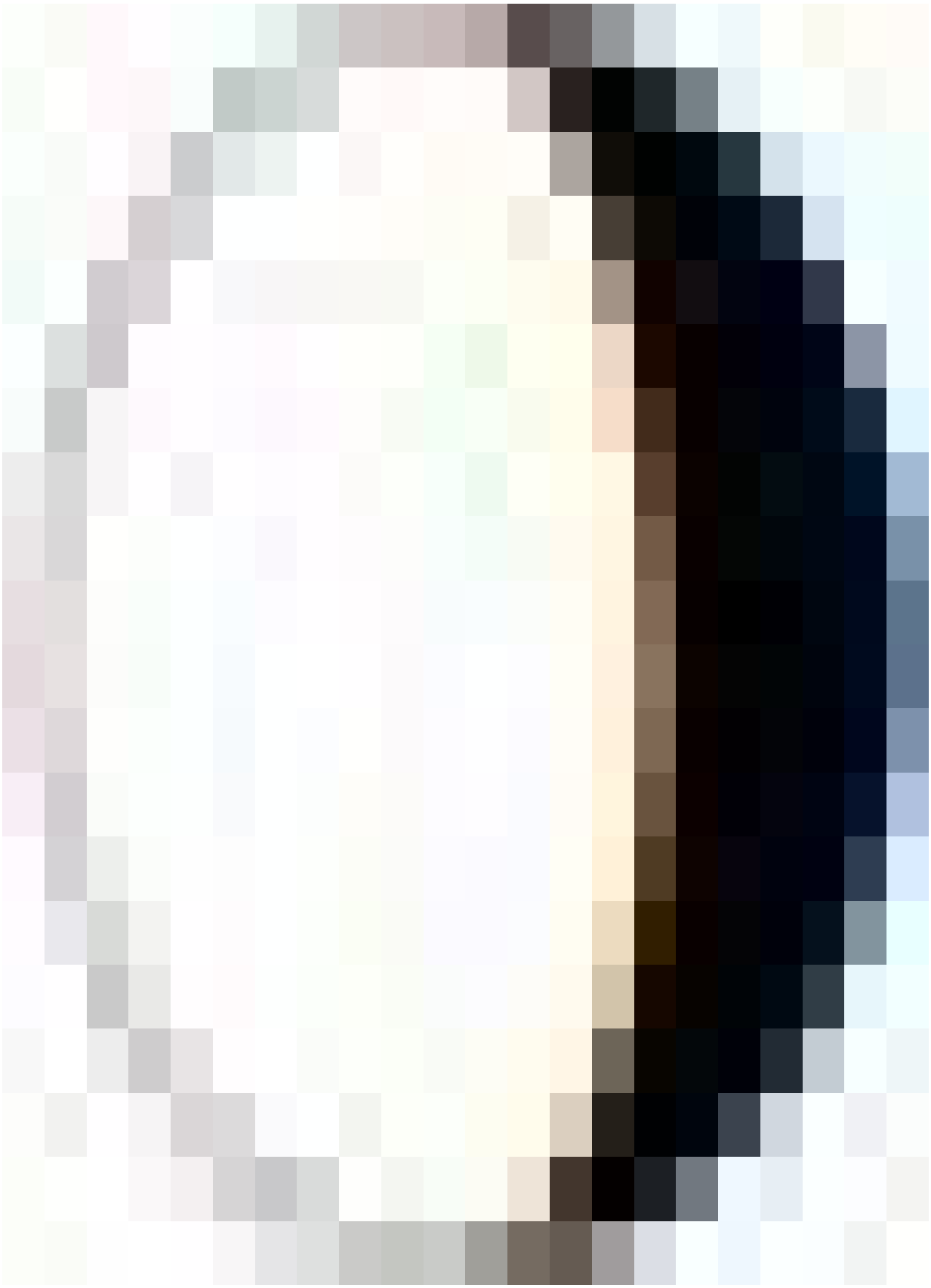


Lobizon

The legend of the werewolf or the Wolf Man is well-known in nearly all the provinces of Argentina and in parts of Brazil, Uruguay, and Paraguay. Throughout South American, the werewolf is known as Lobizon.

Sources:

Picasso, Fabio. “South American Monsters and Mystery Animals.” Strange 20, December 1998.



The Lobo Wolf Girl of Devil's River

Pastor Robin Swope

According to Feralchildren.com, in May 1835 the Wolf Girl of Devil's River was born to Mollie Dent, who had gone with her husband to the Beaver Lake area to trap. Mollie was having problems with the birth, so her husband, John Dent, rode to get help from a Mexican-run goat ranch on the Pecos Canyon, but he was struck and killed by lightning before he could return to help with a Mexican couple. By the time the Mexicans reached Mollie, she had died, apparently in childbirth. Wolf tracks in the vicinity suggested that the newborn infant had been devoured by the lobo wolves of the area.

In 1845, however, a boy saw a girl in the company of a pack of wolves. They were attacking a herd of goats. Less than a year later, a Mexican woman at San Felipe saw two large wolves and a girl devour a freshly killed goat. She observed the girl run off—first on all fours, and then on two legs.

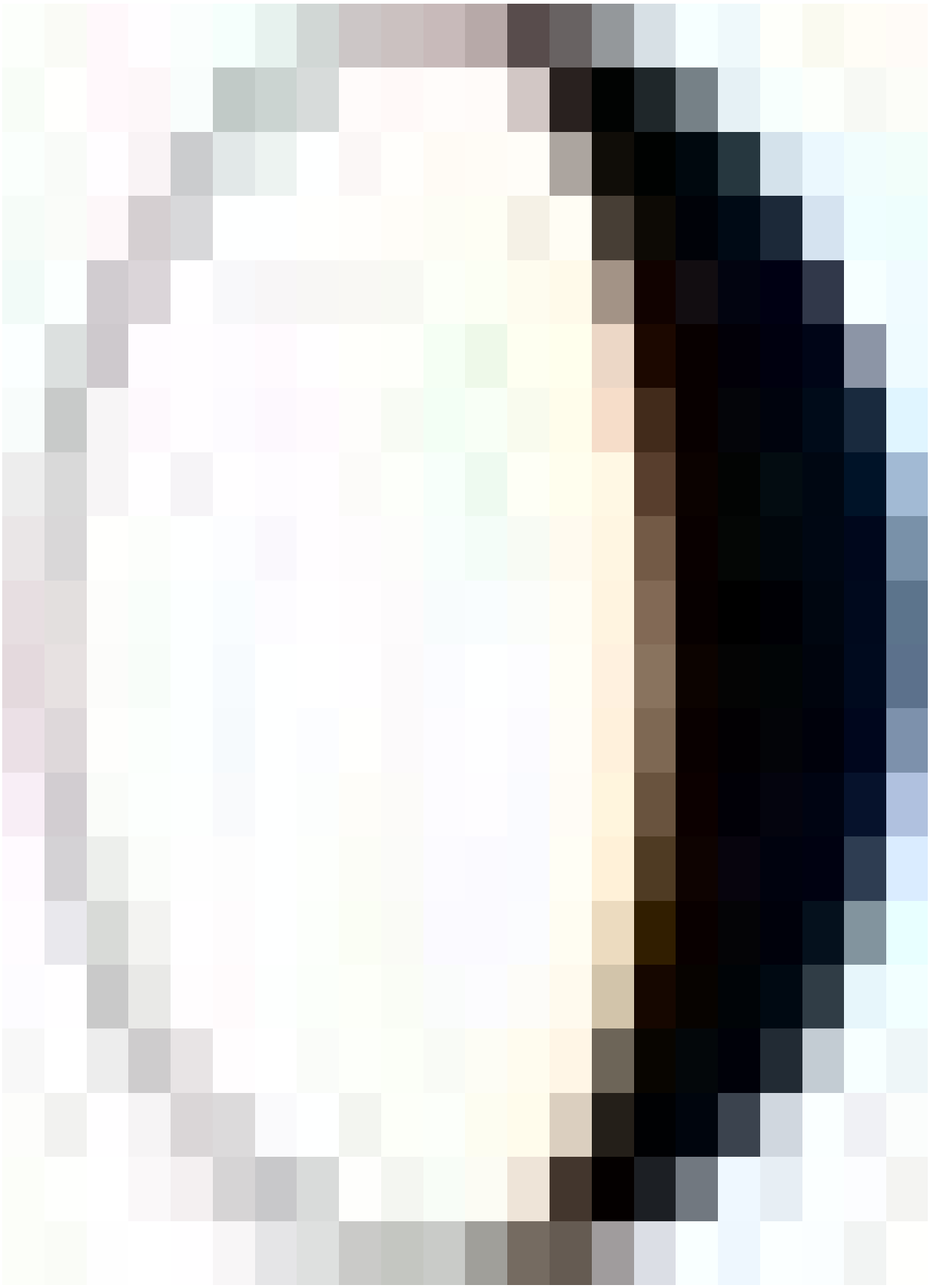
A hunt was mounted, and after three days the Lobo Girl of Devil's River was caught after fighting wildly to keep her freedom. She was taken to a ranch (really just a two-room hovel) and locked in. Her howling attracted answering cries from wolves far and wide, and a large pack of wolves rushed the corrals, attacking the goats, cows, and horses. Shooting started, and in the confusion the girl managed to remove the board nailed over the window and make her escape.

In 1852 a group of frontiersmen surveying a better route to El Paso saw a girl suckling two wolf cubs on a sand bar in the river; she ran off, carrying the cubs. She would have been seventeen in that year, but she was never seen again. Was

the creature sighted by the Mobile, Alabama, community merely a grown feral child who was mistaken for an animal because of it’s method of walking on all fours and disheveled appearance? Or was it a skin walker who manifested itself on those late-spring nights so long ago?

The community was in an uproar and dared not venture out at night. Doors that were usually left open to invite neighbors for a welcome time of Southern fellowship were now closed and locked. For a time in April 1971 the Mobile community was gripped in fear, which would be the desired outcome if the creature had been a practitioner of the Witchery Way; however, using the pelt of a wolf or coyote is a strict taboo for a skin walker.

Something truly terrifying manifested itself in Mobile forty years ago, and then vanished into the ethereal mist of time.

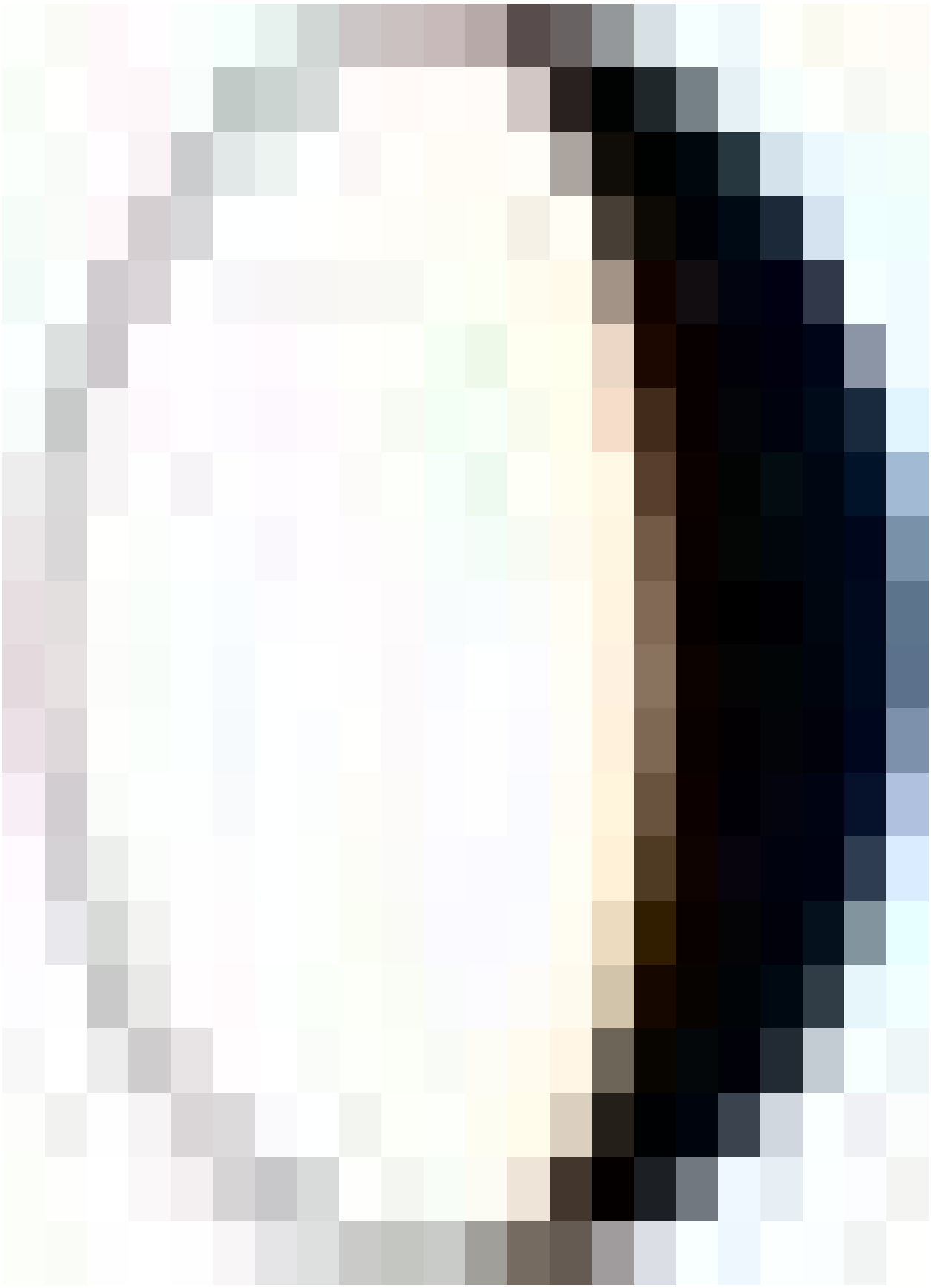


Luceres

The Luceres were one of three possible tribes of lycanthropes that roamed a region near Rome and were considered as wild or mad people by their neighbors. Lucumones may be translated as “mad people,” and a derivative, loco, in Spanish and in American slang means “crazy.” Numerous scholars have theorized that the original Luceres Lucumones consisted of tribes of lupine werewolves with powerful, brutal chiefs that systematically terrorized the native people of the area. Some authorities on the subject have connected the Luceres with Lokroi, whose legend may well have been brought to ancient Italy by Greek colonists. Lokroi/Lokros was said to be the son of Zeus and Maira, one of the she-wolves in the pack of the Great Hunter god and goddess, Hermes and Artemis.

Sources:

Eisler, Robert. Man into Wolf. London: Spring Books, 1948.



Lugosi, Bela (1884-1956)

Perhaps even more popular among amateur mimics and impressionists than doing James Cagney's, "You dirty rat," (which Cagney never really said in any of his movies), is doing Bela Lugosi's, "Good evening, I vant to suck your blood," (which Lugosi never said in any of his movies, either). While everyone thinks of Bela Lugosi in his formal evening attire and swirling cape as the quintessential vampire in Dracula (1931), the Hungarian-born actor also portrayed a number of lycanthropic characters in his extensive motion picture career.

Two years after he had achieved fame as the immortal Count Dracula, Lugosi appeared in the brilliant film Island of Lost Souls (1933) as a manbeast, completely covered with hair and unrecognizable to any but the most perceptive fan. In this film, he had only a few lines, but they were integral to the plot. As the Sayer of the Law, he reminded the other manimals that they must not shed blood or they would return to the house of pain.

In Son of Frankenstein (1939) Lugosi is once again almost unrecognizable as Igor, the hunchbacked assistant to the new Baron Frankenstein. It is a rather sad commentary on the bane of Hollywood typecasting that Lugosi could not escape roles in horror films, but even sadder that his fame as Dracula did not elevate him to a greater status in the monster movie pecking order. In Ghost of Frankenstein (1942), he is once again hidden under hunchback, bowl haircut, and grimacing makeup as the mostly mute Igor. In Frankenstein Meets the Wolf Man (1943), at least he had graduated from the servile Igor to the mighty Monster himself, grunting and snarling at the growling and teeth-baring Wolf Man, played by Lon Chaney Jr.; but his facial features are completely masked under the trademarked Monster makeup. Only his Count Dracula smile remains discernable.

RICARDO PUSTANIO 2000

The Luceres were a tribe of werewolves who wandered the region around ancient Rome (art by Ricardo Pustanio).

Bela Lugosi originally won fame for his characterization of Count Dracula in the 1931 classic movie.

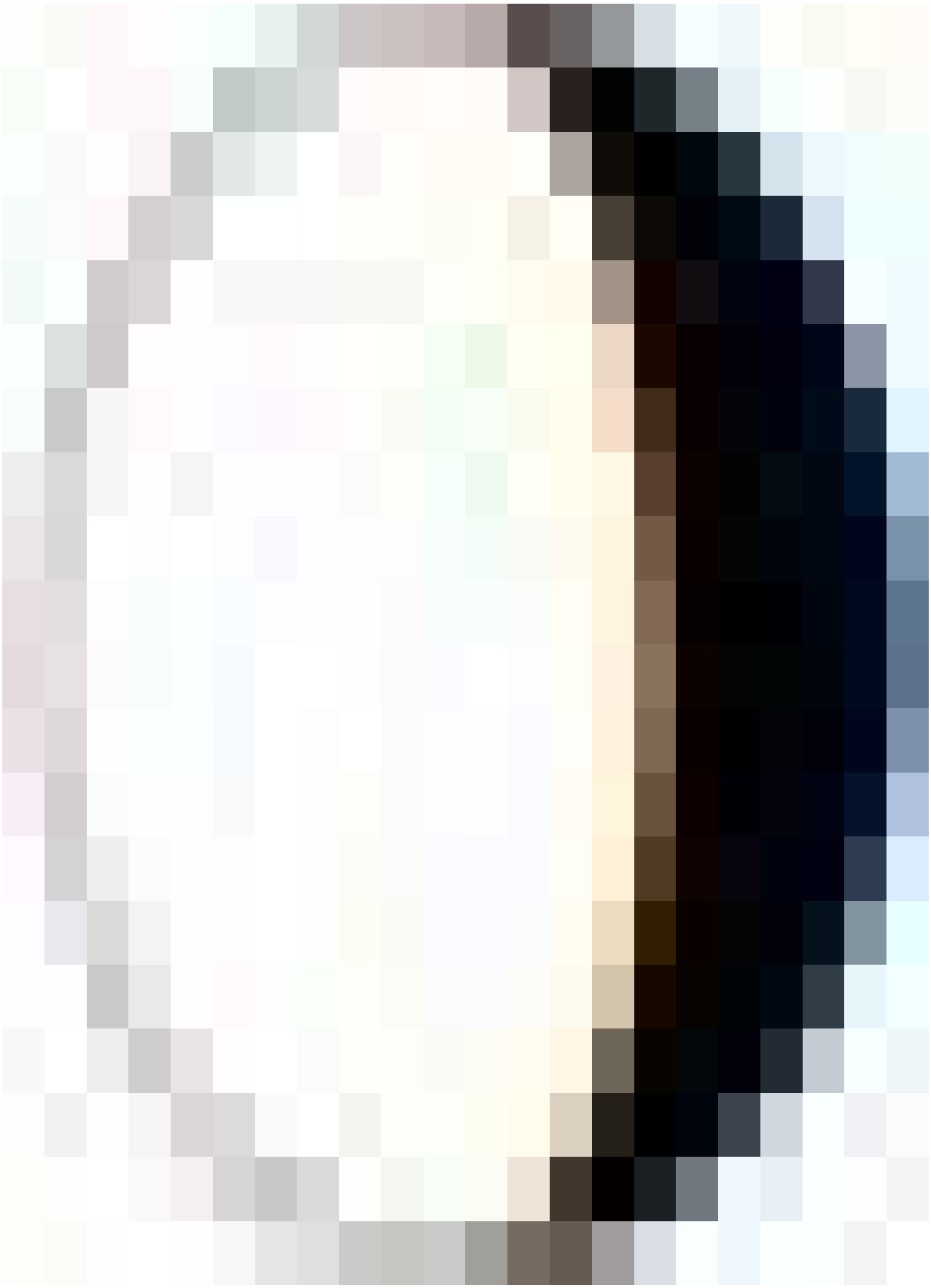
In the werewolf classic The Wolf Man (1941), Bela Lugosi is Bela, the gypsy lycanthrope who bites Lawrence Talbot and becomes the agent whereby the full moon curse is passed to the unsuspecting scion of the Talbot estate.

Lugosi was born Bela Ferenc Dezso Blasko in Lugos, Austria-Hungary (now Lugoj, Romania), and he took his professional name from his native city. Playing Dracula became both a blessing and a curse for the actor who had enjoyed a distinguished stage career in his native Hungary. Typecast as vampires, monsters, and mad doctors, Lugosi's film career deteriorated to such characters as "Dr. Zabor," frightening the Bowery Boys in Bela Lugosi Meets a Brooklyn Gorilla (1952), and "Ghoul Man" in Ed Wood Jr.'s classic bad movie, Plan 9 from Outer Space (1958). Martin Landau won an Academy Award for impersonating Lugosi in Ed Wood (1994), and the film has made the tragic life of Bela Lugosi, from respected actor to drug-addicted pauper, more familiar to millions of movie-goers.

Sources:

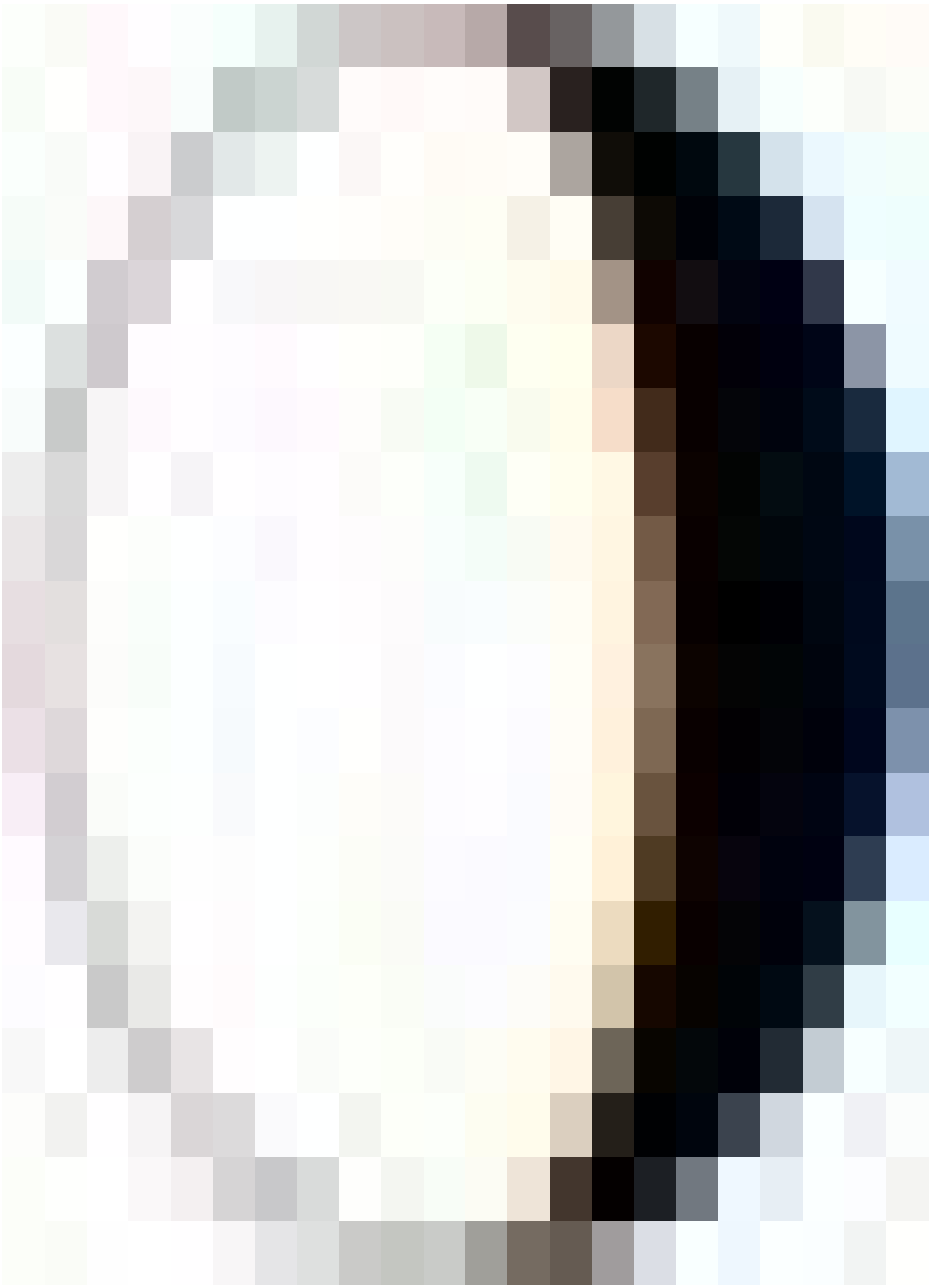
Siegel, Scott, and Barbara Siegel. The Encyclopedia of Hollywood. New York: Avon Books, 1990.

Stanley, John. Creature Features. New York: Boulevard, 1997.



La Lupa Mannera (movie, 1976)

Memories provoked by her sexual urgings force a young woman to remember a past life as a werewolf. When she can no longer resist these dark desires, she transforms into a wolf woman in her present life experience. Starring Annik Borel, Frederick Stafford, Dagmar Lassander, and Howard Ross, and directed by Rino di Silvestro. This film is also known as Daughter of a Werewolf, Legend of the Wolf Woman, and Werewolf Woman.



Luperci

The exact meaning of Luperci remains in dispute. Lupus itself is not an authentic or original Latin word, but was borrowed from the Sabine dialect. Luperca or Lupa Romana, the she-wolf who suckled Romulus and Remus may have given rise to secret fraternities known as the Luperci, who sacrificed she-goats at the entrances to their “wolves dens” and celebrated the Lupercali festival.

The annual Lupercali festival of the Romans was a perpetuation of the ancient blooding rites of the hunter in which the novice is smeared with the blood of his first kill. The god Lupercus, represented by a wolf, inspires men to act as wolves, to be thus as werewolves during the festival on February 15. A sacrificial slaying of a goat—representing the flocks that supported early humans in their attempts at establishing permanent or semi-permanent dwelling places—is followed by the sacrifice of a dog, the watchful protector of a flock that would be the first to be killed by attacking wolves.

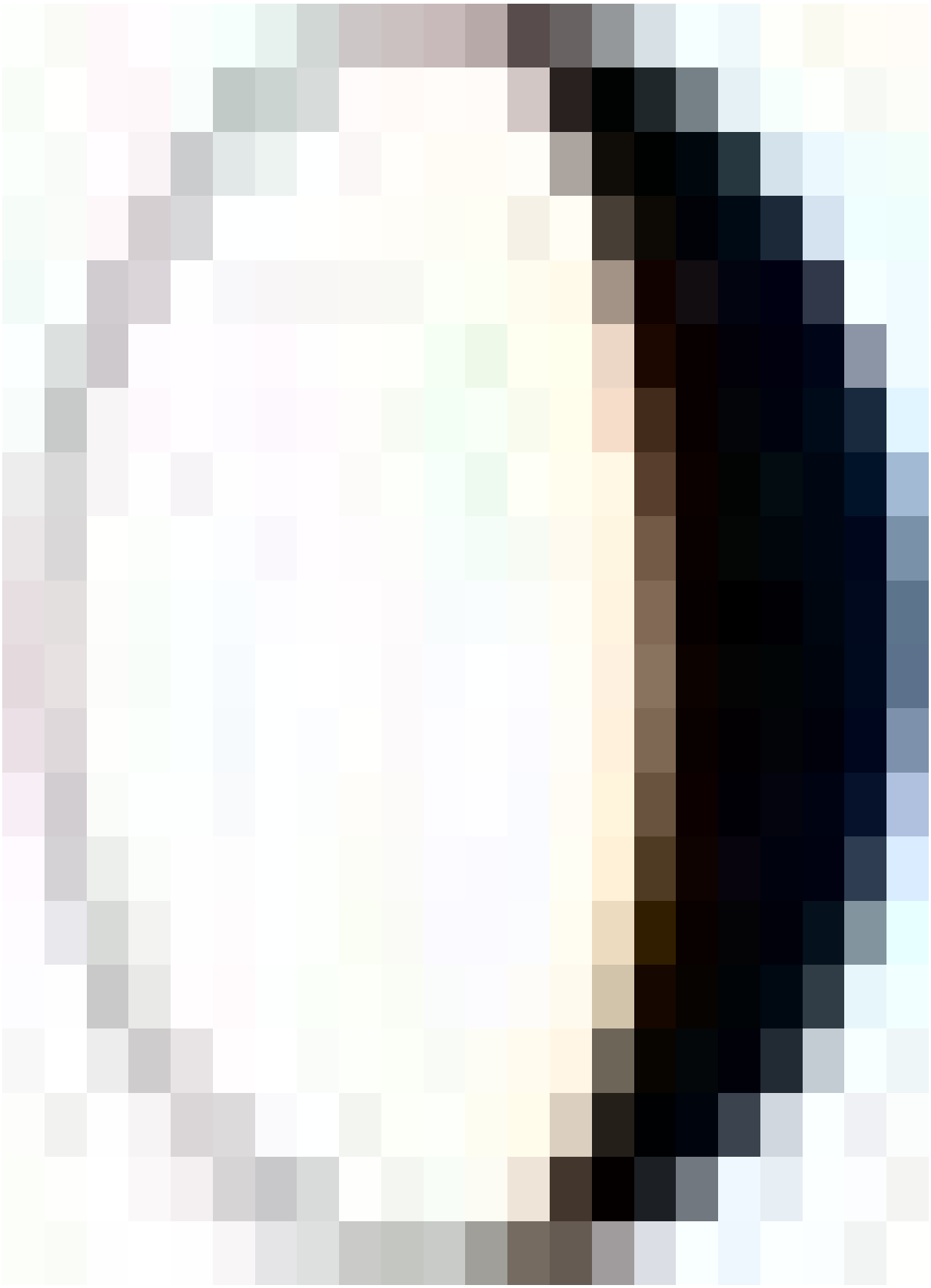
The Lupercali festival of ancient Rome was inspired by the god Lupercus, who is represented by the wolf. In the blood-letting rites of the festival, men would act like wolves. Some scholars think that those participants smeared with blood would have been regarded as "wolf-blooded."

When the blood of the she-goat and the dog are mixed, a bloodstained knife was dipped into the fluid, then drawn slowly across the foreheads of two noble-born children. Once the children had been "blooded," the blood was wiped off their foreheads with wool that had been dipped in milk. As they were being cleansed, they were expected to laugh, demonstrating their lack of fear of blood and their acknowledgment that they had received the magic of protection against wolves and werewolves.

Certain scholars believe this ritual of protection was derived from a much earlier version of the Lupercali in which the smearing of the blood on the forehead indicated that the recipient had been "wolf-blooded" and would then forever be a solitary outlaw, a lycanthrope.

Sources:

Eisler, Robert. Man into Wolf. London: Spring Books, 1948.

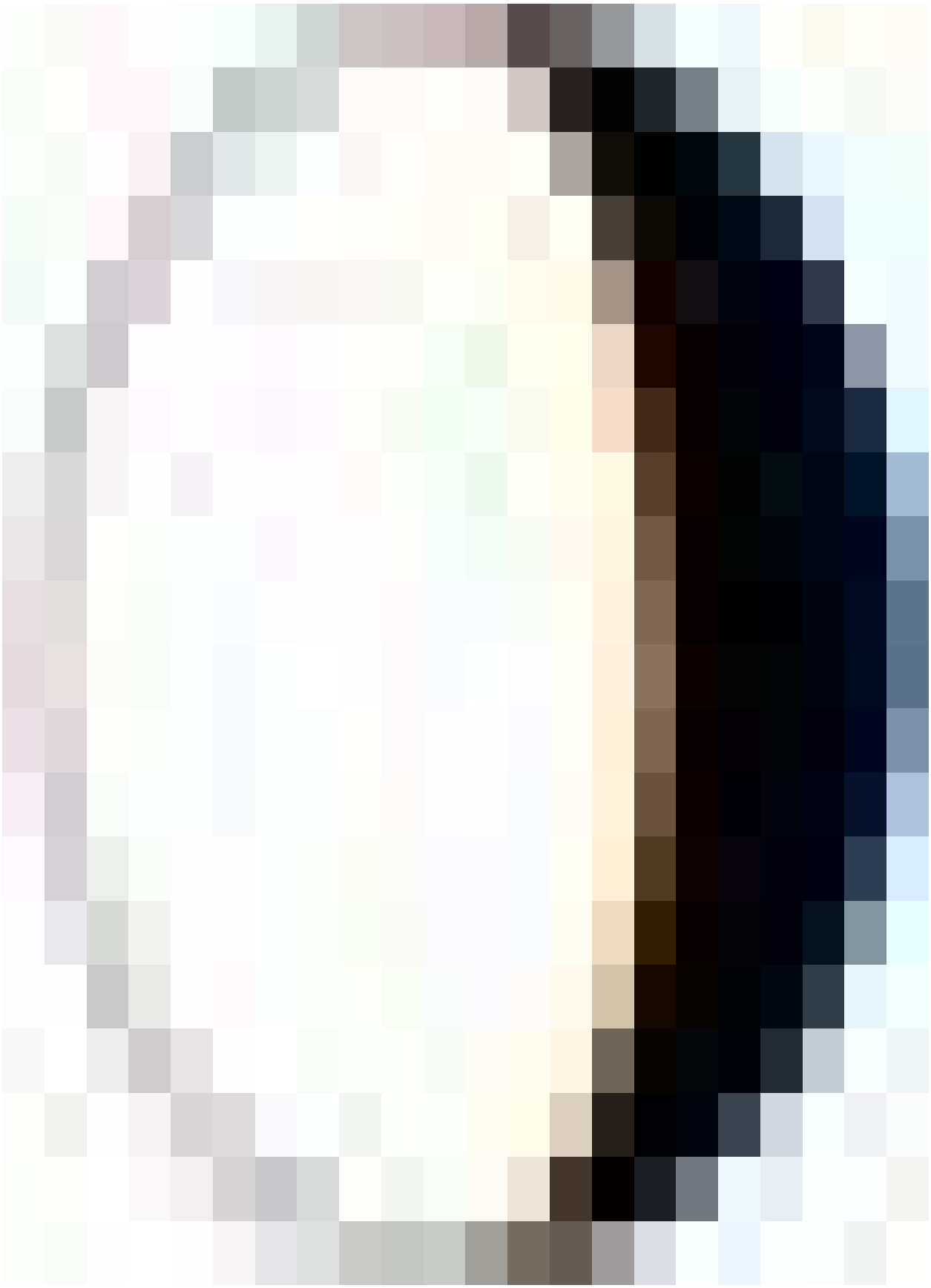


Lupicinus

Among the ancient Greeks and Romans, the Wolf Enchanter, the Wolf Charmer, was called the Lupicinus. Perhaps hearkening back to prehistoric times, the Lupicinus may well have been an individual tribesman who had a particular affinity for communicating with wolves. As the tribes became somewhat more sophisticated and developed agriculture and small villages, it was still necessary to have a person skilled in singing with the wolves and convincing them not to attack the domesticated animals. The Lupicinus had the ability to howl with the wolves and lead them away from the livestock pens. In some views, because he also wore the pelt of a wolf, the Lupicinus also had the power to transform himself into a wolf if he so desired.

Sources:

Eisler, Robert. Man into Wolf. London: Spring Books, 1948.



Lupin, Remus J. (fictional character)

Joshua L. Roberts

With the popularity of werewolves increasing in both literature and film, not even the famed Harry Potter series would escape their lycanthropic influence. While J. K. Rowling would allude to the existence of werewolves in both the Sorcerer's Stone (Philosopher's Stone in the United Kingdom) and The Chamber of Secrets, a full-fledged werewolf appeared in the third book of the series, The Prisoner of Azkaban. This time around, it would come in the form of an ill and quiet, yet powerful wizard by the name of Remus J. Lupin, Harry's favorite Defense against the Dark Arts teacher.

Remus was cursed to be a werewolf for the rest of his life when his father refused to be bullied by a nefarious werewolf by the name of Fenrir Greyback. Seeking revenge, Greyback attacked Remus when he was a small child, purposefully sparing the child's life so that his family would suffer. In Rowling's universe, werewolves are hated and ostracized from modern Witch society. In order to protect their son, his family would have to go to great lengths to keep his lycanthropy a secret. Had it not been for the compassion of legendary wizard and Hogwarts Headmaster, Albus Dumbledore, Remus might have never been able to attend proper wizarding school.

To conceal the curse, Dumbledore had a secret tunnel built that would lead someone safely away from Hogwarts school grounds to a secure area: in this case, the Shrieking Shack. During each full moon, Remus would sneak away and lock himself safely in the shack while he transformed. To ensure that nobody would ever accidentally find the secret entrance, Dumbledore also commissioned a rather vicious Whomping Willow (a tree that would literally maul anyone who ventured close to it) to be planted at the entrance.

While at school, Remus became good friends with Sirius Black and Harry's father, James Potter. Later on, another young student, Peter Pettigrew, would join their ragtag gang. The four of them were quite rebellious and would often make the life of a young Severus Snape rather miserable. It wasn't long, however, before Remus's friends caught on to his regular disappearances. James and Sirius put two and two together and confronted Remus about his monthly transformations. Remus was heartbroken and feared that his friends would abandon him, but to the contrary, James and Sirius, with Peter in tow, were more than willing to try and help him endure his curse.

Willing to go to any lengths to make Remus's life easier, James, Sirius, and Peter became Animagus Wizards, or wizards who can freely take the form of an animal. When Remus became a wolf, they would take on their individual animal forms. To Remus's great surprise, he was able to retain partial control over himself when his friends were not in human form, as a werewolf was only a danger to other humans, not other animals. James would become a stag, Sirius would become a black dog, and Peter would transform into a rat. Together they could explore Hogwarts at their leisure without detection. It wasn't long before they knew every inch of the castle grounds top to bottom. This led Remus to create the "Marauders' Map." Together they filled the enchanted map, which revealed the whereabouts of every single person at Hogwarts and all of Hogwarts secret locations. The map would later fall into Harry's hands, via his friends Fred and George, and would become invaluable in his own adventures.

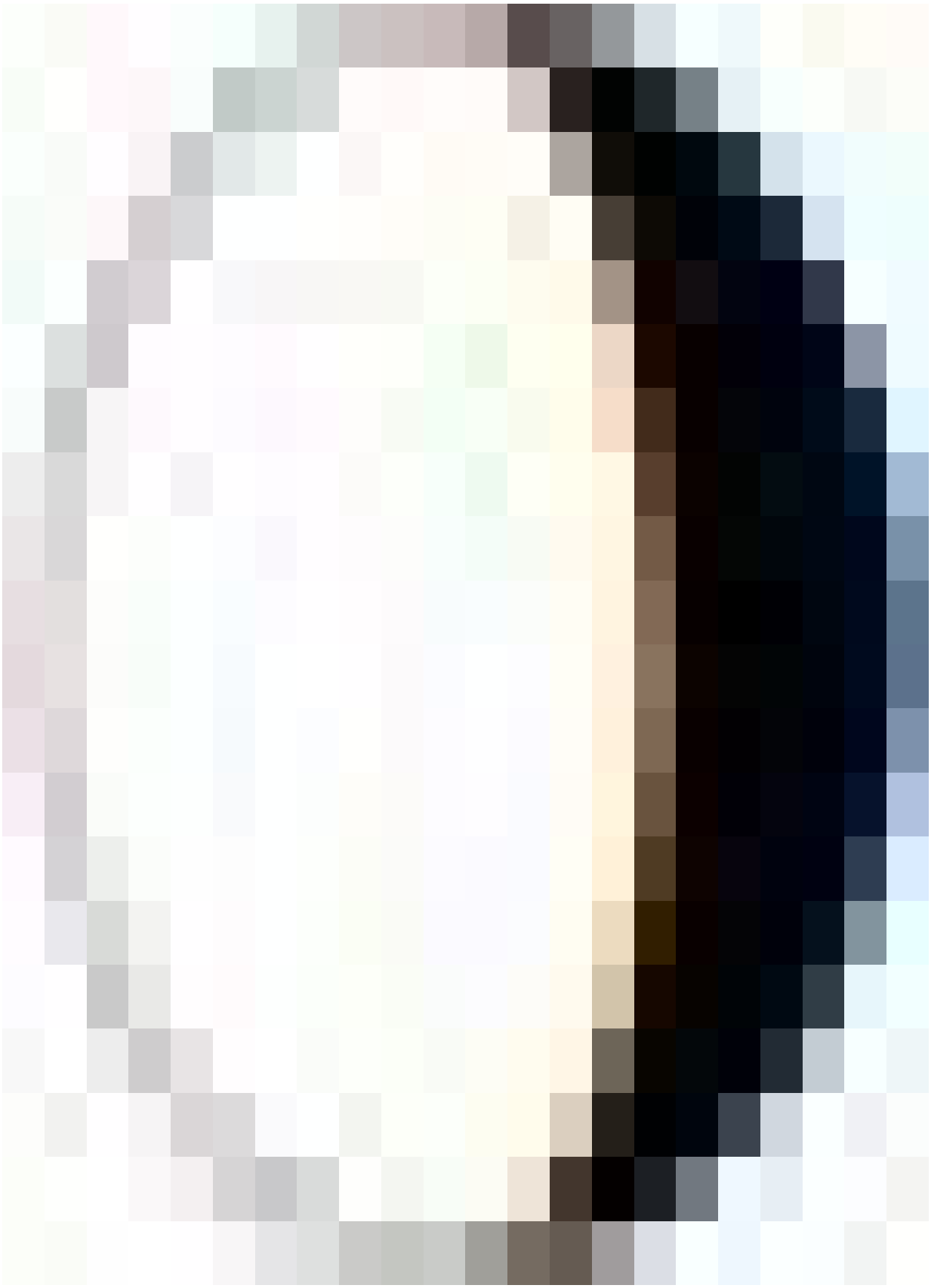
After graduation, it would be years before Remus returned to Hogwarts, and then it was at the request of Dumbledore. He would be Harry's third Defense against the Dark Arts teacher. Even though Remus was loved by most of the students, his curse would get the better of him by year's end and he resigned on his own accord.

While Remus was largely absent from the forth book in the series, The Goblet of Fire, he would return as a member of the Order of Phoenix in the fifth book.

During the events of Order of the Phoenix and into the sixth book, The Half-Blood Prince, Remus would actively play roles in helping keep Harry Potter safe, all the while trying to win fellow werewolves over to their side against Voldemort, a task that was largely unsuccessful due to the influence of Fenrir Greyback.

When not fighting for good, Remus reluctantly courted and married Nymphadora Tonks. In the events of the seventh book, Deathly Hallows, he would be blessed with a son, Teddy, named after Tonks's late father. Sadly, Remus and Tonks are both killed in the final battle that concludes the last book of the Harry Potter series. Their son is raised primarily by Tonks's mother, but Harry, who was named Godfather by Remus, would also chip in to make sure that Teddy Lupin was well taken care of.

With regard to Remus's werewolf form, there was much discussion about the movie version versus what the book reveals. In the book, Remus's werewolf form closely resembles a very large wolf. It's a bit bulkier than a regular wolf with a shorter muzzle, but other than that you would have to pay close attention to really know the difference. In the movie adaptation, Remus (played by David Thewlis) resembles a more traditional Hollywood approach to the werewolf, with the now classic, albeit sickly looking, appearance of a hybrid beast. The werewolf design for Prisoner of Azkaban wasn't nearly as menacing, however, as Azkaban's other monstrous creatures, namely the Dementors.



Lupo, Michael (1953-1995)

Michael Lupo took great delight in the fact that his last name in Italian meant "wolf," and he boasted that he truly was the "Wolf Man." Lupo also bragged that he had taken over 4,000 homosexual lovers and that he had murdered four of them.

In May 1986, the London police realized that a serial killer was stalking the homosexual communities. Twenty-four-year-old Tony Connolly's body had been found on April 6 by children playing near a Brixton railway embankment in south London. Connolly was determined to be HIV positive, and the police soon linked his death to that of another gay man who had been strangled in west London, as well as another attempted murder in the same area.

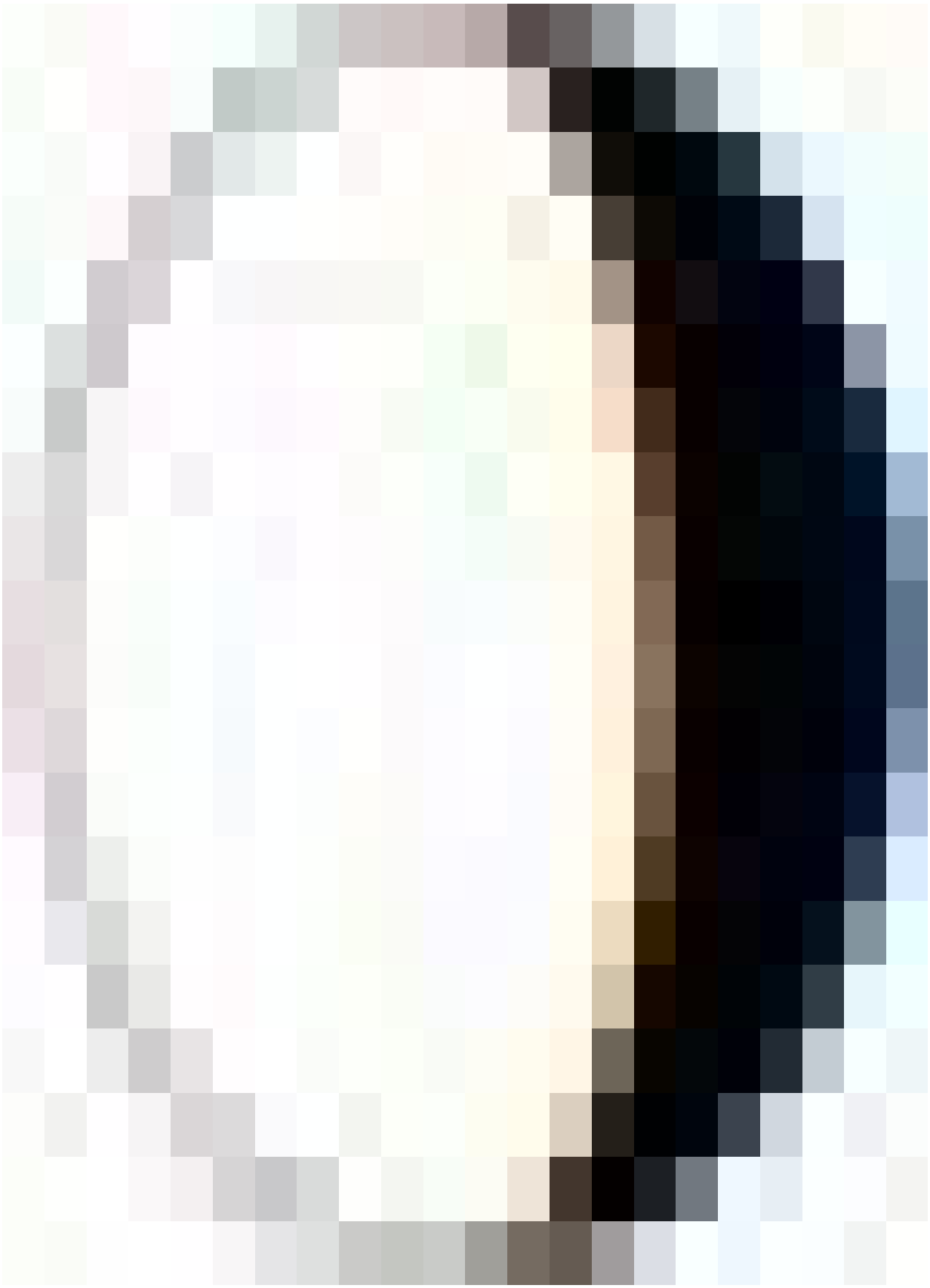
On May 18, police arrested Michael Lupo, an Italian-born ex-commando who now worked as a makeup artist and the manager of a fashion shop in Chelsea. The thirty-three-year-old Lupo had not been all that discreet in boasting of the murders and his prowess as the Wolf Man, and he had been heard to state that he would continue killing until the police were able to catch him. Lupo was charged with the murder of Tony Connolly, as well as that of railway guard James Burns. Police also accused him of the attempted murder of a man in south London.

Three days after his arrest, the police were able to add the death of Damien McClusky, a twenty-two-year-old hospital worker, to the Wolf Man's list of murders. Before Lupo was brought to Central Criminal Court, a new murder charge, that of an unidentified man in his sixties, strangled near Hungerford Bridge, brought the tally to four murders and two attempted murders.

On July 10, 1987, Lupo pleaded guilty to all charges, and he was sentenced to life imprisonment on each of the murder charges and to consecutive terms of seven years on each of the counts of attempted murder.

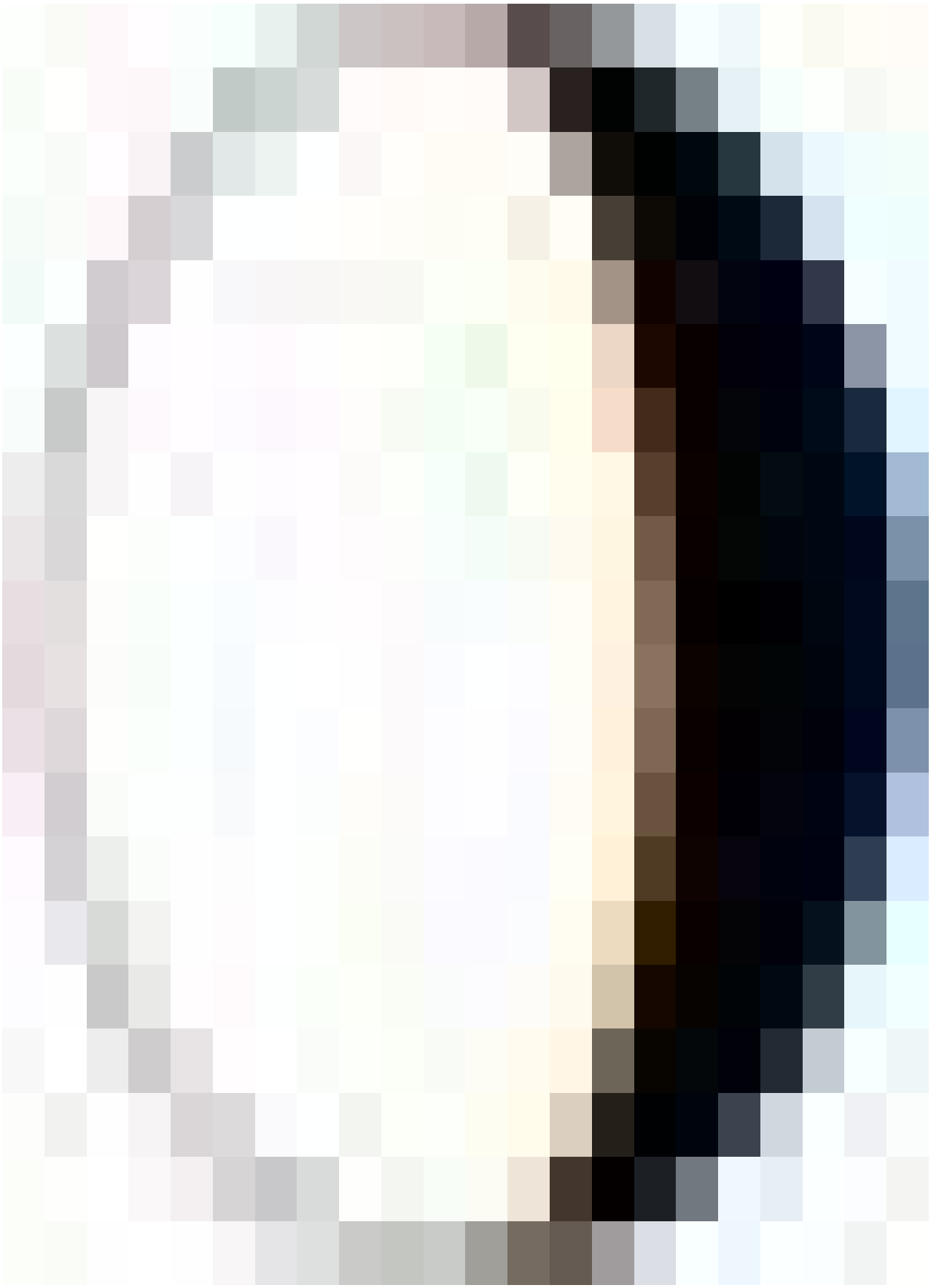
Sources:

Lane, Brian, and Wilfred Gregg. The Encyclopedia of Serial Killers. New York: Berkley Publishing, 1994.



Lycanthropus (movie, 1962)

Directed by Richard Benson and starring Barbara Lass, Carl Schell, Curt Lowens, Maurice Marsac, and Maureen O'Conner, Lycanthropus features the director of a women's reform school who has a hidden life as a werewolf. His jealous and protective mistress will murder anyone who guesses his secret. This film is also known as Werewolf in a Girls' Dormitory, I Married a Werewolf, The Ghoul in a Girls' Dormitory, and Monster among the Girls.



Lycanthropy

Quite understandably, contemporary medical professionals will seek to offer rational explanations for the werewolves that have scourged the past and haunted the present. The term “lycanthropy” (from the Greek, literally, wolf-man) was used by Reginald Scot in his The Discovery of Witchcraft (1584) to denote an extreme form of violent insanity in which the individual may imitate the behavior of a wild beast, especially a wolf. Scot argued against the Church and the Inquisition and its institutionalized program of torturing and burning Witches, werewolves, and other shape-shifters; and he nearly ended up bound to a stake for his heretical efforts on behalf of reason. Scot used the term in the same manner as a modern health professional when referring to the mental disease that manifests itself in ways applicable to werewolfism.

The term lycanthropy was also applied to those individuals afflicted with a form of dark melancholy, a deep depression that gave rise to a violent form of insanity. In his Anatomy of Melancholy (1621), Robert Burton writes that those men and women who are suffering from an advanced form of melancholy that graduates into were-wolfism lie hidden throughout the daylight hours, then “go abroad in the night, barking, howling, at graves … they have unusually hollow eyes, scabbed legs and thighs, very dry and pale.”

Dr. Mary Matossian, professor of history at the University of Maryland, viewed such statistics as those from France, which proclaimed that 30,000 individuals were condemned as werewolves between the years of 1520 to 1630 and wondered how such a mental aberration could possibly have been so widespread. As she researched the phenomenon, she derived a theory that the peasants were eating a rye bread that was contaminated by a fungus that acted as a powerful hallucinogenic. In essence, Dr. Matossian suggested that thousands of men and women were suffering from “bad trips” from a potent fungus that caused them to have delusions that they were magical beings capable of transforming themselves into werewolves.

According to Dr. Matossian:

The fungus was ergot, a parasite that attacks rye. The ergot produces sclerotia which grow on the rye plant, taking the place of its natural seeds. The wind blows and the fungus latches onto other rye plants …. During harvesting, the ergot was collected along with the grain and became part of the bread. Since ergot is like today's LSD, some individuals suffered bad trips and imagined themselves being transformed into animals, such as wolves. Others saw themselves with special powers, like flying on a broomstick. They were the Witches.

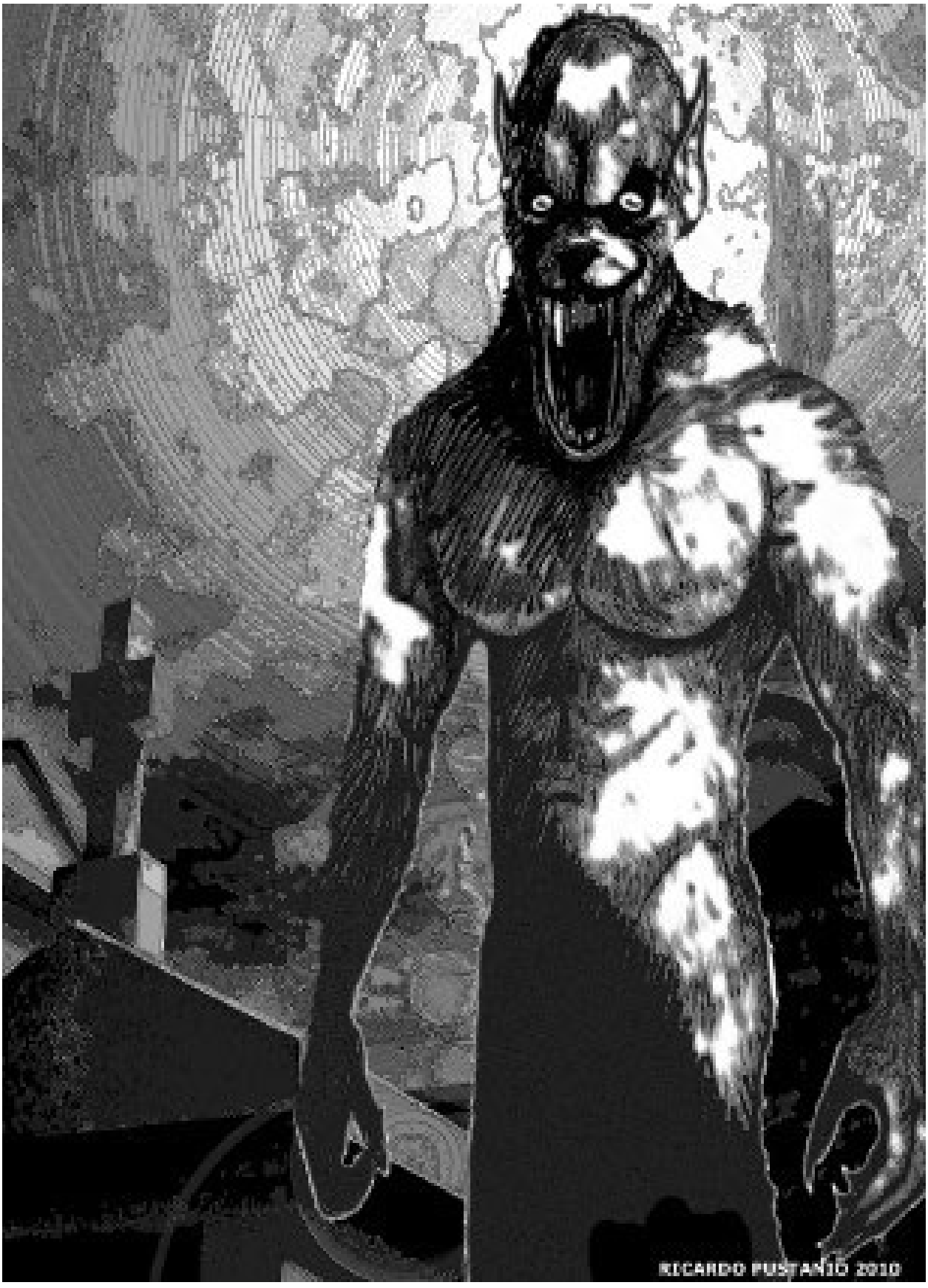
The ergot caused them to act in other bizarre ways, even committing murder and injury. As a result, numerous victims of ergot poisoning were tried as wolves and werewolves—and executed. With the advent of modern methods of cleaning and processing grain, ergot was eliminated—along with the appearance of werewolves and Witches.

An interesting theory, but Dr. Matossian should take a better look around the contemporary scene if she believes there are no Witches gathering in covens in the twenty-first century. And she had better look carefully over her shoulder if she believes that werewolves no longer prowl the night—whether in the embodiment of the mentally ill, serial killers, or true lycanthropes.

In the Canadian Psychiatric Association Journal in 1975, psychiatrists Frida Surawicz and Richard Banta of Lexington, Kentucky, published their paper, "Lycanthropy Revisited," in which they presented two case studies of contemporary werewolves.

Their first case, that of Mr. H., obliquely supported Dr. Mary Matossian's hallucinogenic hypothesis in that he had ingested LSD before he saw himself changing into a werewolf. He saw fur growing over his hands and face, and he craved flesh and blood. Even after the effects of the drug had supposedly worn off, Mr. H. still believed himself to be a werewolf. He was treated as a paranoid schizophrenic, treated with antipsychotic medication, and after about five weeks, released from a psychiatric unit.

Surawicz and Banta's second case study was that of a thirty-seven-year-old farmer, who, after his discharge from the Navy, began allowing his hair to grow long and began sleeping in cemeteries and howling at the moon. Although there was no indication of drug abuse or misuse in Mr. W.'s case, he was freed from his delusion after treatment with antipsychotic medication.


RICARDO PUSTANIO 2010

“Lycanthropy” is a term first used in the sixteenth century as another word for “werewolf,” but it can also be used to describe a psychological illness brought on by severe depression.

Psychiatrist Harvey Rosenstock and psychologist Kenneth Vincent discuss their case history of a forty-nine-year-old woman who underwent the metamorphosis into a werewolf in their paper, “A Case of Lycanthropy,” published in the American Journal of Psychiatry in 1977. Although she finally was admitted to a locked psychiatric unit and received daily psychotherapy and antipsychotic drugs, she still beheld herself as a wolf woman with claws, teeth, and fangs and believed that her werewolf spirit would roam the earth long after her physical death. Medical personnel would manage to get the woman under control until the next full moon. At that time, she would snarl, howl, and resume her wolflike behavior. She was eventually discharged and provided with antipsychotic medication, but she promised to haunt the graveyards until she found the tall, dark, hairy creature of her dreams.

And speaking of hairy creatures, according to Brian K. Hall, a developmental biologist at Dalhousie University in Nova Scotia, Canada, a team of scientists have discovered a gene that may make certain people extra hairy and appear very much like the classic Hollywood werewolves. Doctors at the Baylor College of Medicine in Houston, Texas, took blood samples from nineteen people whose faces and upper bodies were entirely covered with thick, dark hair. The samples spanned five generations of a single family and revealed that their DNA included a mutant gene that was responsible for a condition known as congenital generalized hypertrichosis.

While all humans possess the “hairy gene,” Hall stated, in most people it is dormant. The tendency to produce hair that covers the entire face and upper torso may be “an evolutionary trait left over from our animal ancestors.” The discovery that the gene still exists in a dormant state in all people and manifests as super hairiness in a small number, Hall said, “tells us that our body stores a lot

of genetic information for a long time.”

In his Bizarre Diseases of the Mind, Dr. Richard Noll lists the traditional traits of the lycanthrope:

The belief that they are wolves or wild dogs.

The belief that they have been physically transformed into animals with fur and claws.

Animal-like behavior, including growling, howling, clawing, pawing, crawling on all fours, offering oneself in the sexual postures of a female animal.

The desire to assault or kill others.

Hypersexuality, including the desire to have sex with animals.

Use of a hallucinogenic substance to achieve the metamorphosis of human into a wolf.

A desire for isolation from human society (stalking the woods, haunting cemeteries).

The belief that “the devil” has possessed the afflicted werewolf and provided the power that causes the transformation from human to wolf.

The March 1999 issue of Discover magazine reported the hypothesis of neurologist Juan Gomez-Alonso of the Xeral Hospital in Vigo, Spain. He suggests that old tales of vampires and werewolves could have been inspired by people who suffered from rabies. He traced the connection between a rabies outbreak in central Europe in the early eighteenth century shortly before tales of the undead and shape-shifters began circulating. According to Gomez-Alonso:

Some of the symptoms, such as aggressiveness and hypersexuality, would not have been seen as manifestations of a disease. Uneducated people could have thought all this was the work of a malign being. Moreover, the bizarre rejection of some stimuli—odors, light, water, and mirrors—shown by rabid humans must have been quite puzzling.

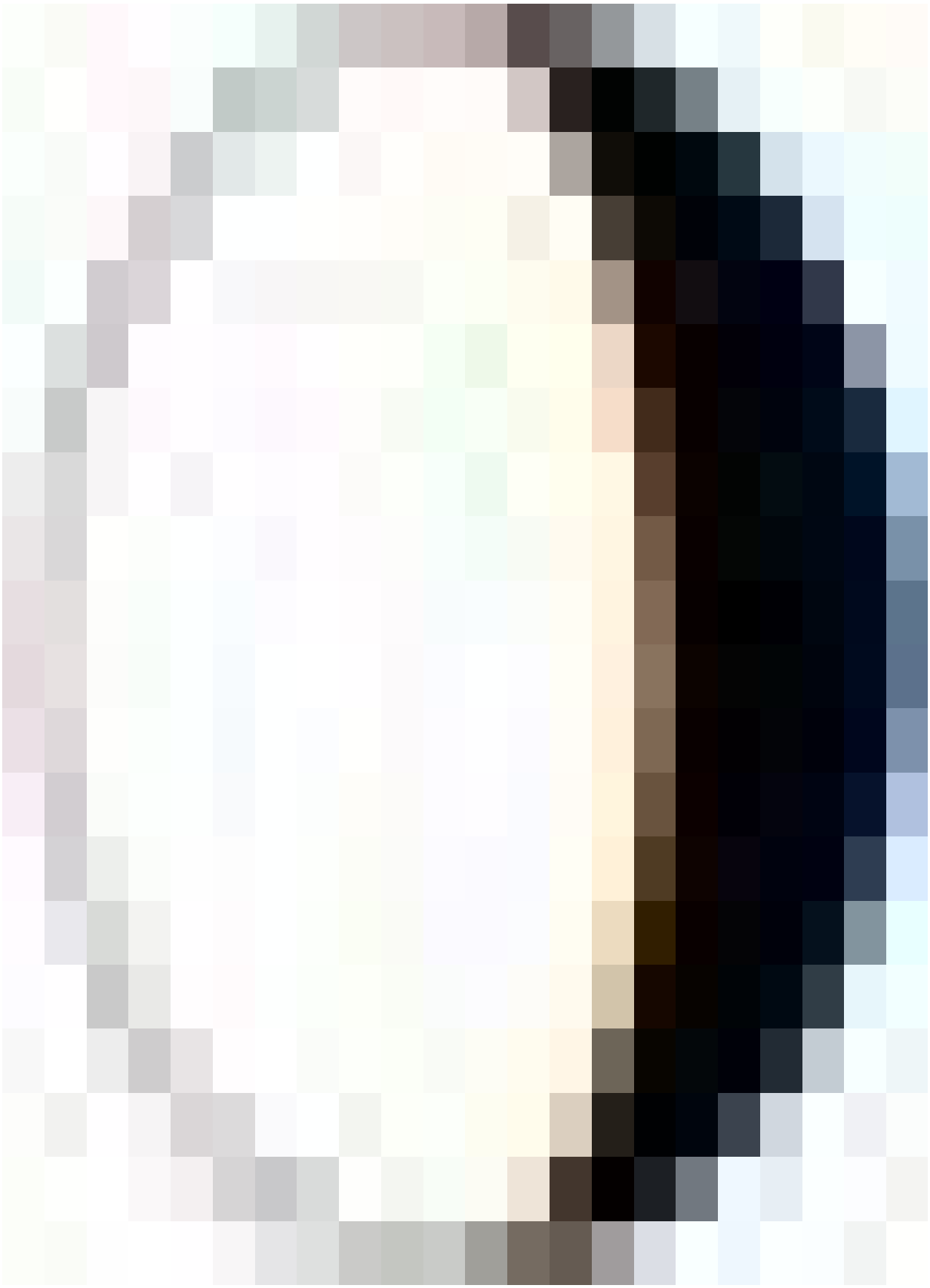
Sources:

Jones, Linda. “Werewolf Gene Found.” Science World, October 20, 1995.

Noll, Richard. Bizarre Diseases of the Mind. New York: Berkley Books, 1990.

Rosenstock, Harvey A., and Kenneth R. Vincent. “A Case of Lycanthropy.” American Journal of Psychiatry, October, 1977.

Surawitz, Frida, and Richard Banta. “Lycanthropy Revisited.” Canadian Psychiatric Association Journal, November, 1975.



Lycanthropy in Comic Books and Graphic Novels

Paul Dale Roberts

Jack Russell, also known as the title character in Werewolf by Night (Marvel Comics), is an anti-hero in the Marvel Universe. He first appeared in Marvel Spotlight #1 and #2 and became part of the Marvel Universe when he encountered Doctor Strange, West Coast Avengers, Moon Knight, and Morbius —The Living Vampire. Jack became cursed with the werewolf disease in Transylvania, and his life has never been the same since.

The Book of Jack is a comic book graphic novel that tells a story about a homeless boy who finds a magic book. When he loses that magic book, he is cursed with lycanthropy. He must find the book to end the curse! Werewolf by Richard Corben, is a graphic novel filled with a multitude of werewolf short stories. World of Darkness Compendium Volume 1 centers on werewolves and vampires. Gamers who are familiar with this role playing universe will love this graphic novel. You can find a werefox and Tanuki in Neil Gaiman's The Dream Hunters.

Other popular works are Only the End of the World Again by Neil Gaiman, and Black Furies. Buffy the Vampire Slayer comic book graphic novel features Buffy's werewolf friend Oz.

If you like Manga Japanese werewolves, there are many, such as those in Wolf's Rain, Volume 1, Until the Full Moon, Spirited Away Picture Book, and Legends in Exile.

Other all time favorite comic books that have werewolf characters in them are Lycanthrope Leo, Wolff & Byrd, and The Astounding Wolf-Man.

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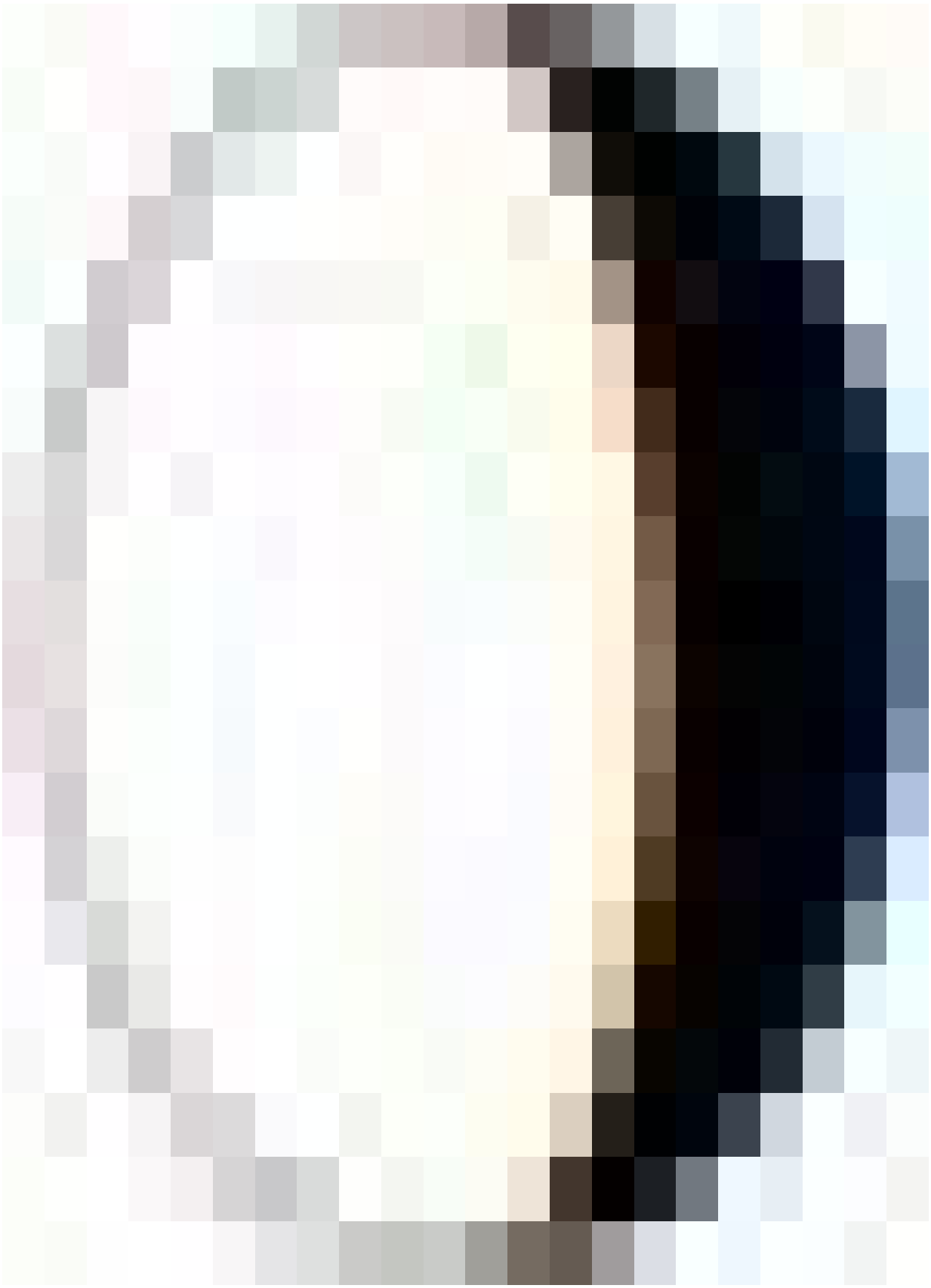
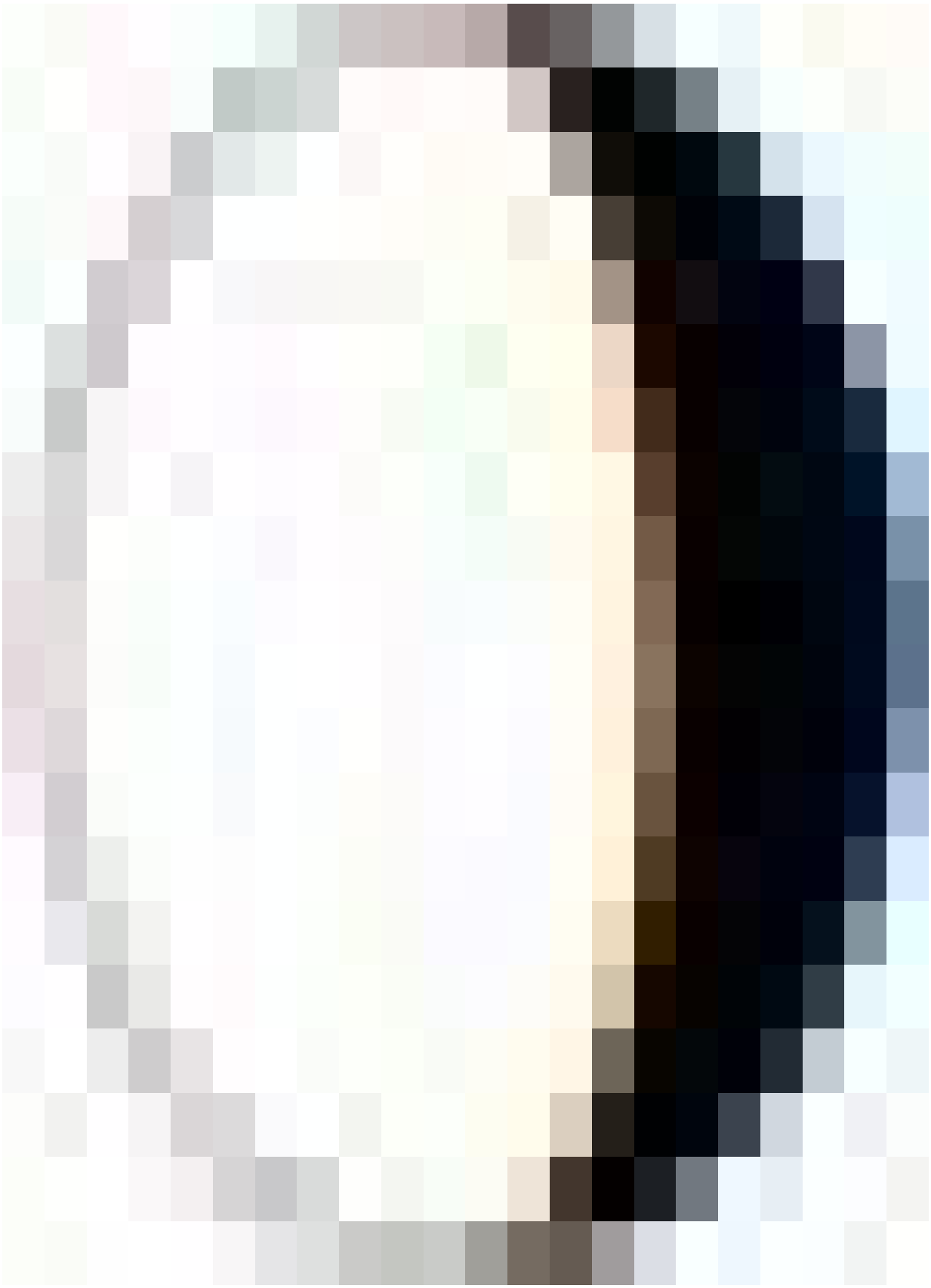


The Mad Monster (movie, 1942)

Mad scientist (George Zucco) introduces wolf blood into a farmer's (Glenn Strange) bloodstream and turns him into a werewolf. Although his experiment had the patriotic motive of creating more powerful soldiers to end World War II, the wolf creature runs amok on the townspeople. In some of the later Universal creature features, Strange substituted for Boris Karloff as the Frankenstein Monster. The cast includes Anne Nagel, George Zucco, Glenn Strange, Johnny Downs, Mae Busch, and Sarah Padden; the director is Sam Newfield.



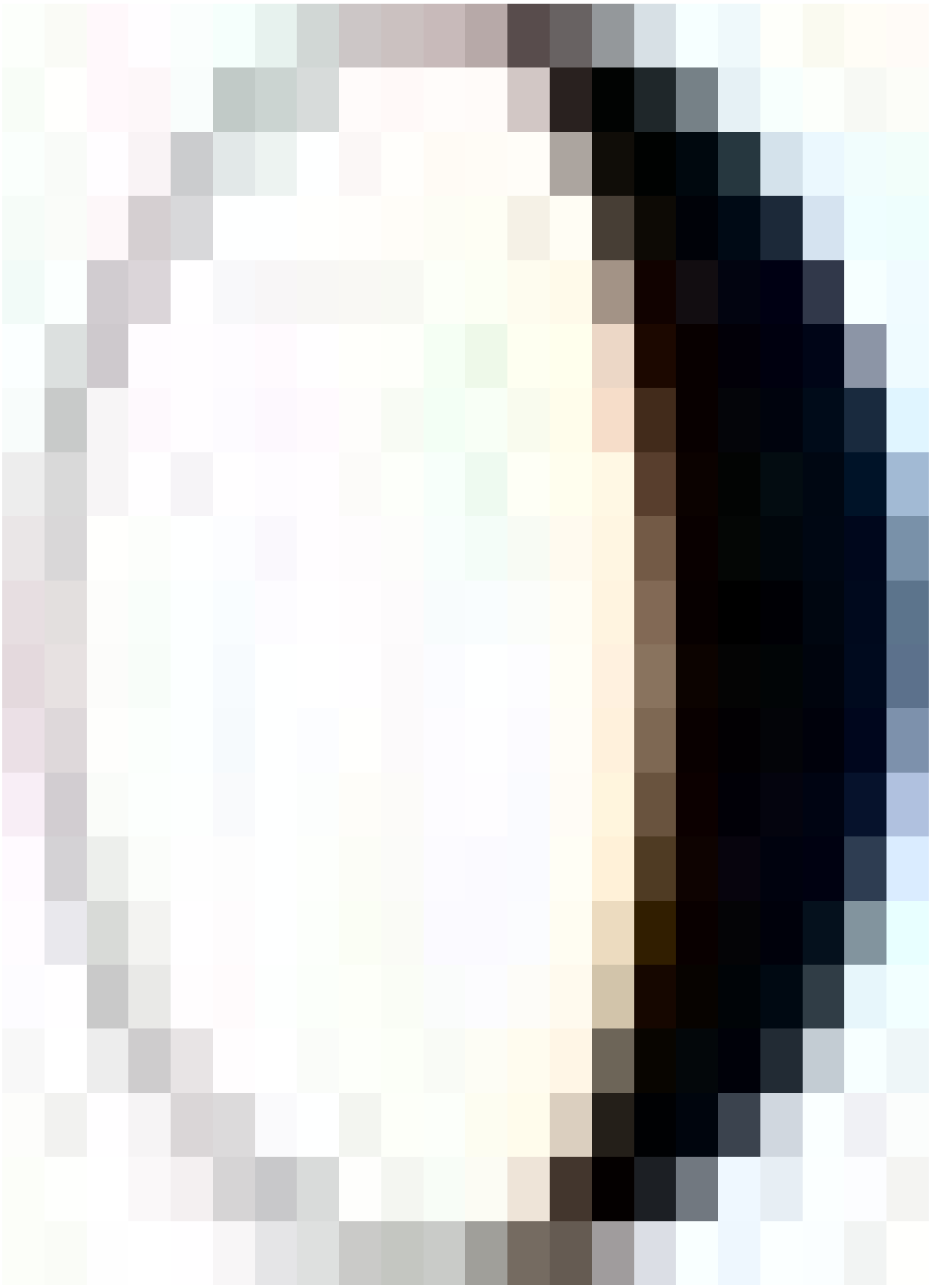
Maenads

Worshippers of the goat-god Pan and devotees of the wine-god Dionysus, this cult of female acolytes held drunken orgies in the Arcadian mountains, whipping themselves into such frenzies that they would rip both animals and humans to shreds. Greek vases depict Maenads devouring snakes and fishes. A red-figured vase from Cumae shows a Maenad brandishing a fish while sitting astride a panther.

The ancient writings of Galen the physician tell of witnessing Maenads tearing snakes to pieces and eating them raw. Other accounts describe the women, fired up by wine and whirling, ecstatic dances, cavorting with human heads and bits and pieces of dismembered animals. In his Bacchae, Euripides saw the Maenads expressing their lycanthropic desires to the extent that they lifted wolf pups to their breasts and allowed them to suck on their nipples.

Sources:

Gordon, Stuart. The Encyclopedia of Myths and Legends. London: Headline Books, 1993.



Magnus, Olaus

Bishop Olaf Magnussen, who signed his treatise History of the Goths, Swedes and Vandals with his Latinized name, Olaus Magnus, declared that the residents of Prussia, Lithuania, and Livonia often lost their livestock to bands of roving wolves, but their losses from the creatures of nature were not nearly as severe as those they suffered from the depredations of the werewolves.

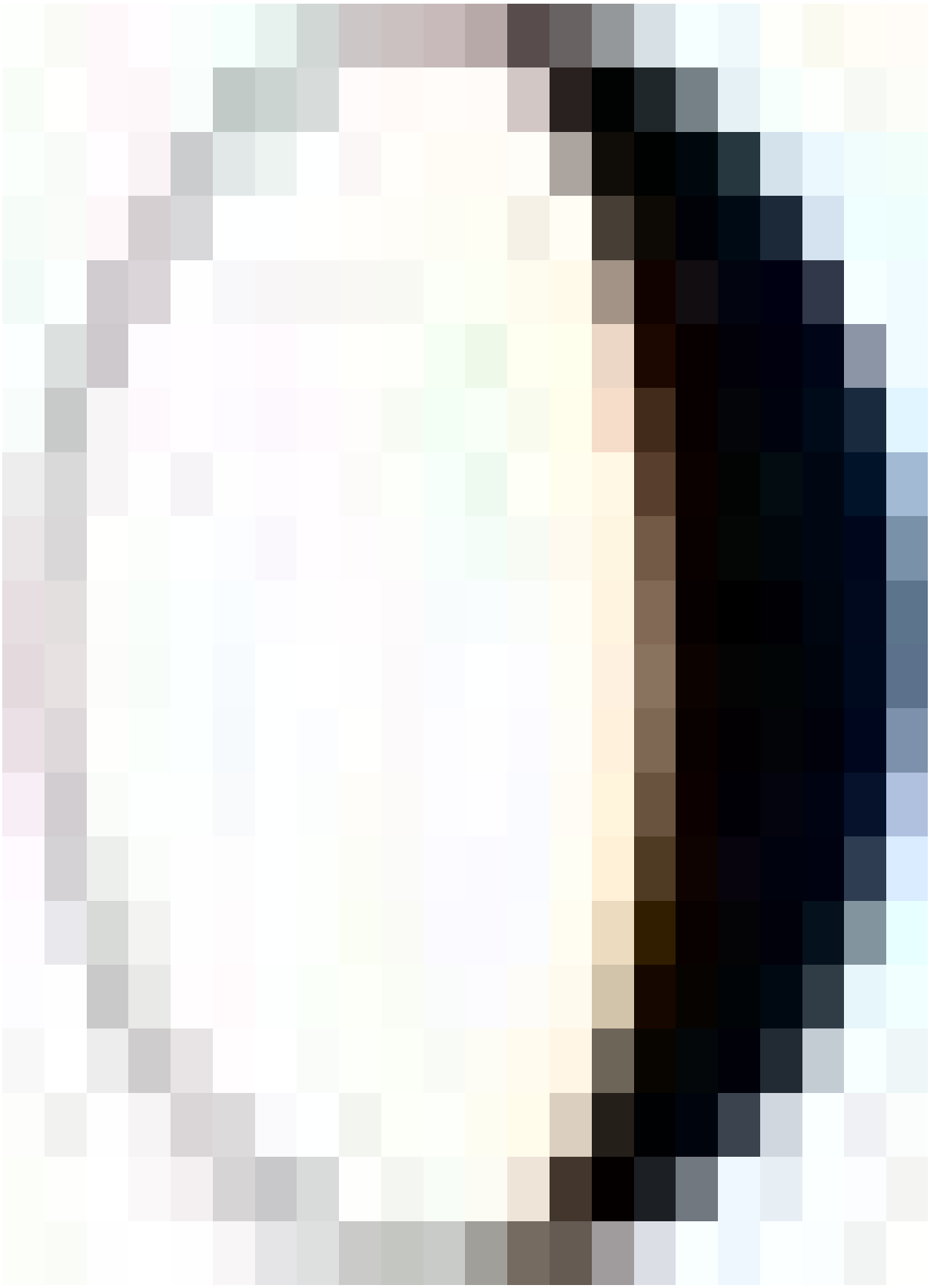
According to Olaus Magnus, large numbers of werewolves prowled the outlying districts, attacking humans as well as livestock. The monsters besieged isolated farms, broke into homes, and devoured every living thing. Their favorite haunt was said to be a ruined castle near Courland, a place avoided by all reasonable people, a place where the werewolves were equally ferocious with their own kind, slaying their weaker fellows.

The bishop also asserted that in Scandinavia, devils come nightly to clean the stables and feed the animals. Devils also work the mines, enjoying a work environment like the labyrinths of their own hellish habitation. Scandinavians have learned to pay little attention to the devils working among them, Olaus Magnus states. The indiscreet who might insult or molest the devils are in danger of having their heads twisted backwards.

Many a practical sea captain has gainfully employed a devil as a navigator, for a devil, possessing control over the elements, can always induce favorable sailing weather. Bishop Magnussen does worry, however, that those who make such profitable deals with devils might be in danger of losing their souls in the bargain.

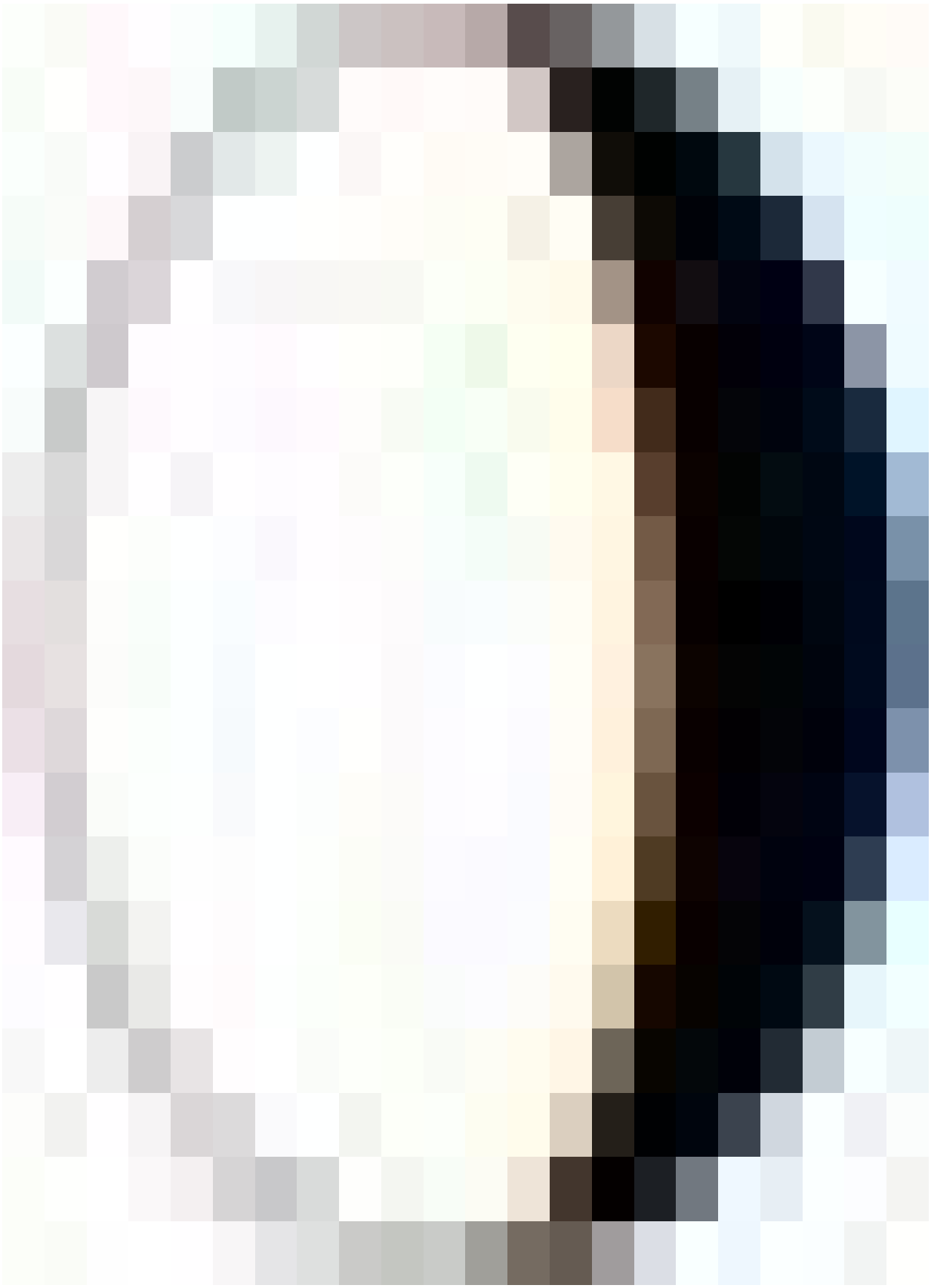
Sources:

Seligmann, Kurt. The History of Magic. New York: Pantheon Books, 1948.



The Manitou (movie, 1978)

Few moviegoers will find it easy to free themselves from the image of a 400-year-old medicine man bursting free from petite Susan Strasberg's back as he is reborn in modern times. In this adaptation of a Graham Masterson novel, Native American shape-shifting legends are effectively presented with great special effects. William Girdler directs a cast that includes Susan Strasberg, Tony Curtis, Ann Sothern, Stella Stevens, Paul Mantee, Burgess Meredith, and Michael Ansara.



Man Wolf of Stagecoach Road

Lisa Lee Harp Waugh

This beast was often described by people as a half-human, half-wolf creature. It has been noted by many that the monster was over six-feet tall when it stood upright. The Man Wolf had large yellow/orange eyes, long white sharp teeth, and a long blunt snout. His face was always seen as not quite a man and not quite a wolf. Though some report the Man Wolf is covered with a full coat of hair, others tell of the coat being sparse and patchy. Reports can differ, with some saying that the werewolf's face is flat and blunt, yet others describing it as pointed and grotesquely long.

The Man Wolf was often encountered along Stagecoach Road, one of the most haunted hotspots in all of Marshall, Texas. Others say it was Dead Woman's Road or Sedberry Street, as it is now known.

This were-beast, or "dogman" as some call it, was known for slaying a sheep or a cow in the blink of an eye. Some say there is more than one Man Wolf and that the thousands of chickens they kill could feed the whole state of Texas for a year. There are also many stories of them killing a man, woman, or child or two for good measure. One of the old stories heard most often is that of poor old Ms. Ethel Briggs. She was a lonely widow whose husband and young son were reportedly killed by the Man Wolf.

Ethel's husband used to raise all the normal things it took to survive the daily life of the time. Then one day he found a place where something had broken into his many pens and killed his livestock or carried them away. He then found chewed

up pieces of his chickens and animals that showed real signs that they were being killed and eaten.

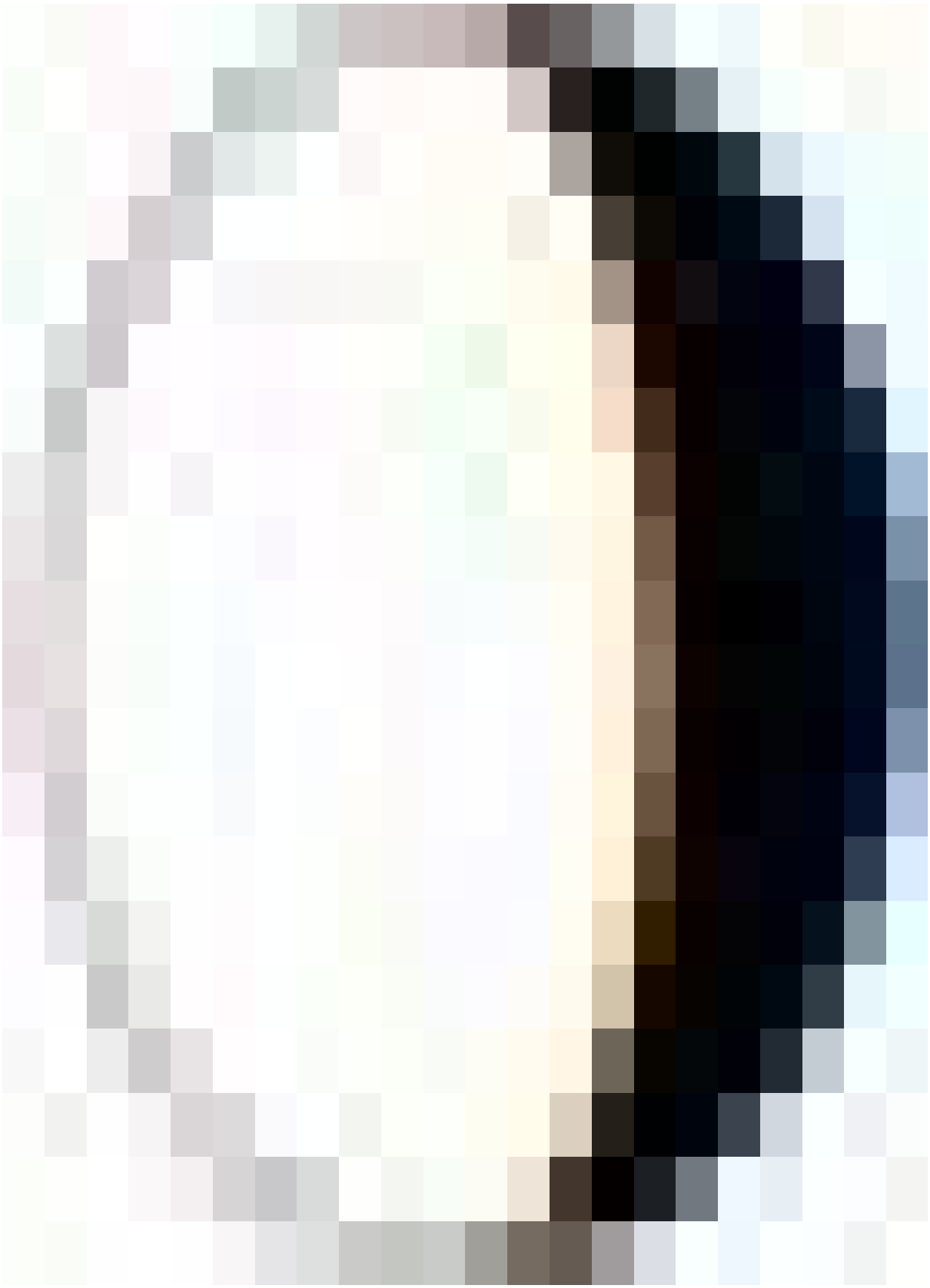
He set out to trap and kill what he thought was a large coyote or mountain lion. Ethel’s husband knew what he had to do. So he went out that night and as the story goes never returned. They found his foot lying by the front door that next morning with the toes chewed off. They found his left arm missing three fingers and half a thumb near the old barn. His head was by the creek, missing its nose, ears, and tongue. His lips were chewed off, and his cheeks showed deep large punctures and tooth gouge marks.

RICARDO PUSTANIO 2010

One of the most haunted places in Texas is Stagecoach Road near Marshall, where the Man Wolf is said to roam (art by Ricardo Pustanio).

The very next night, Ethel's youngest boy, was taken before her eyes. He was the red-headed one, who set off looking with his mother for the rest of his dad's chewed up remains to bury on that cold February day. That very next morning a large part of his upper torso was found nearly five miles away. The sheriff was called in to come and investigate the deaths, and Ethel said she and the four surviving children had seen the beast. What they saw, she said, was not a man or just a mangy rabies infected dog. It was very large, and it walked like a man with a strange limp. She also stated that it had run off on all fours with her husband's left leg in its mouth. The next day, she went on to say, she saw it plainly again in the bright winter night's full moon light. And she watched and froze in terror again as her youngest boy of six was taken before her eyes. She said she screamed as her boy was dragged off by his privates into the dark woods when a huge half-naked man sparsely covered with long dark hair or fur covered beast grabbed him. This, she says, happened as they searched for parts of his poor daddy's carcass.

Many say Ethel's ghost still haunts the spot where the old Briggs' farm once stood, still searching for the Man Wolf that stole away her husband and youngest son.



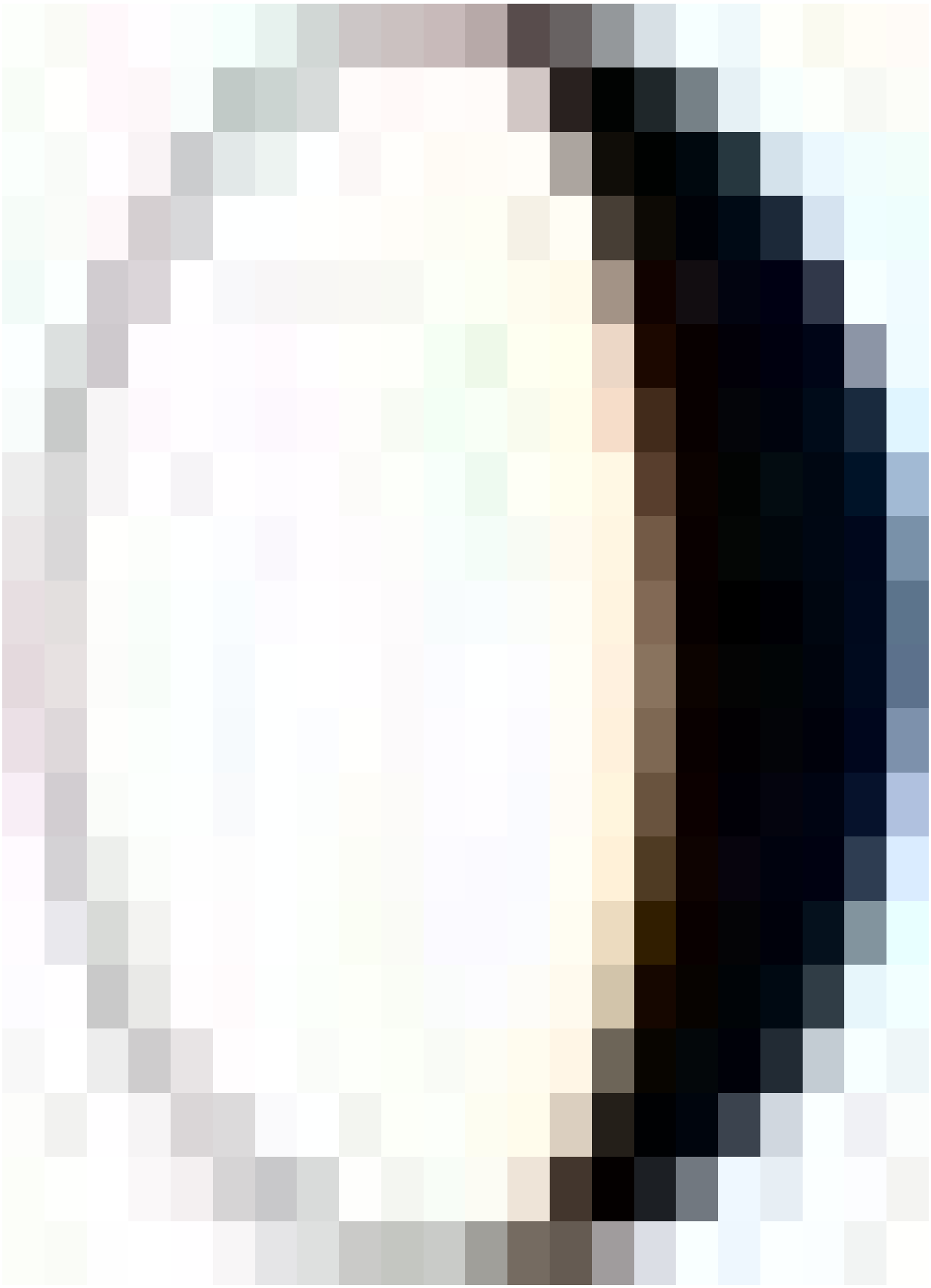
Mars

Mars and Saturn are the two planets in astrological tradition that are considered “malefic.” Mars, like the Roman god of the same name (the god Ares to the ancient Greeks), is representative of violent energy, aggressiveness, destruction, hostility, and war. According to astrological determinations, when Mars and Saturn achieve significant relationships in the heavens, bad things are certain to occur on Earth. A conjunction of Jupiter, the planet of health, with Mars and Saturn in the sign of Aquarius in 1345 heralded the onset of the Black Death that devastated Europe. The conjunction of Mars and Saturn in Pisces in 1496 marked the appearance of syphilis on the European continent.

In the Middle Ages, Christian scholars interpreting astrological symbols deemed those with Mars in their sign to be highly susceptible to demonic influences. When the god Mars later became equated by the Romans with the Master of Animals, the horned god of the North, he was also identified as Silvanus, a woodland god, very much like Pan. The Horned God became synonymous with Satan in the eyes of the Church fathers, the god of the Witches, werewolves, and other shape-shifters.

Sources:

Gaskell, G. A. Dictionary of All Scriptures and Myths. Avenel, NJ: Gramercy Books, 1981.



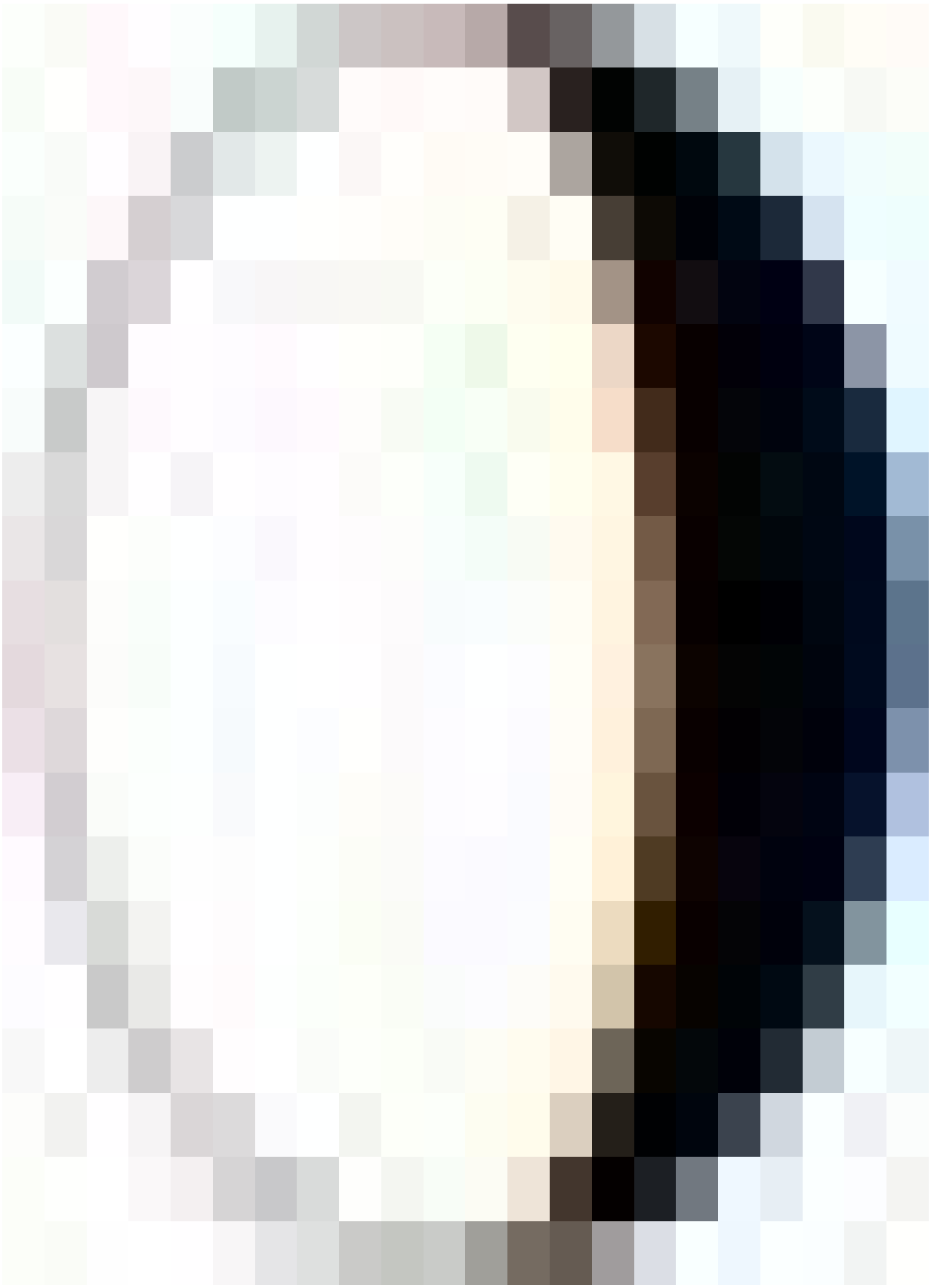
Moeris

The Roman poet Virgil’s Alphesiboeus sang of Moeris the werewolf in 39 B.C.E., one of the earliest lycanthropic references to appear in Western literature:

These herbs and these poisons, culled in Pontus, Moeris himself gave me—they grow plenteously in Pontus. By their aid I have often seen Moeris turn into a wolf and hide in the woods, often call spirits from the depth of the grave, and charm sown corn away to other fields.

Sources:

Eisler, Robert. Man into Wolf. London: Spring Books, 1948.



Montague Summers, Augustus (1880-1948)

Augustus Montague Summers, the author of The History of Witchcraft and Demonology (1927), The Vampire: His Kith and Kin (1928), and The Werewolf (1929), is also known for his scholarly work on seventeenth-century English drama. He also produced the first English translation of the infamous fifteenth-century Witch-hunters' manual, The Malleus Maleficarum.

Born on April 10, 1880, in Clifton, Bristol, Montague Summers was the youngest of the seven children of a wealthy banker. He attended Clifton College before he went on to study theology at Trinity College, Oxford. In 1905 he received a Bachelor of Arts degree and pursued his goal of becoming a priest in the Church of England by attending Lichfield Theological College.

Although Montague Summers was ordained a deacon in 1908 and served as a curate in Bath and Bitton in Greater Bristol, his pursuit of higher orders was sharply curtailed when he published his first book, Antinous and Other Poems (1907), which had as it central theme the subject of pederasty. Rumors spread of Montague Summers' interest in Satanism and his sexual predilection for young boys, and the Church of England strongly discouraged his desire to become a priest. Montague Summers and another clergyman accused of an interest in altar boys were tried and acquitted of any wrongdoing. In spite of his being declared innocent of any acts other than literary interest in homosexual activities, Summers left the Church of England and converted to Roman Catholicism.

In 1909, after he had joined the Catholic Church, Montague Summers declared himself the Reverend Alphonsus Joseph-Mary Augustus Montague Summers. It is disputed that Montague Summers had so quickly attained the position of a Catholic priest and been properly ordained as such. There seems to be no record that he was ever a member of any Roman Catholic order or diocese. What is

well-known, of course, is that Summers became interested in medievalism, the occult, Witches, vampires, and werewolves.

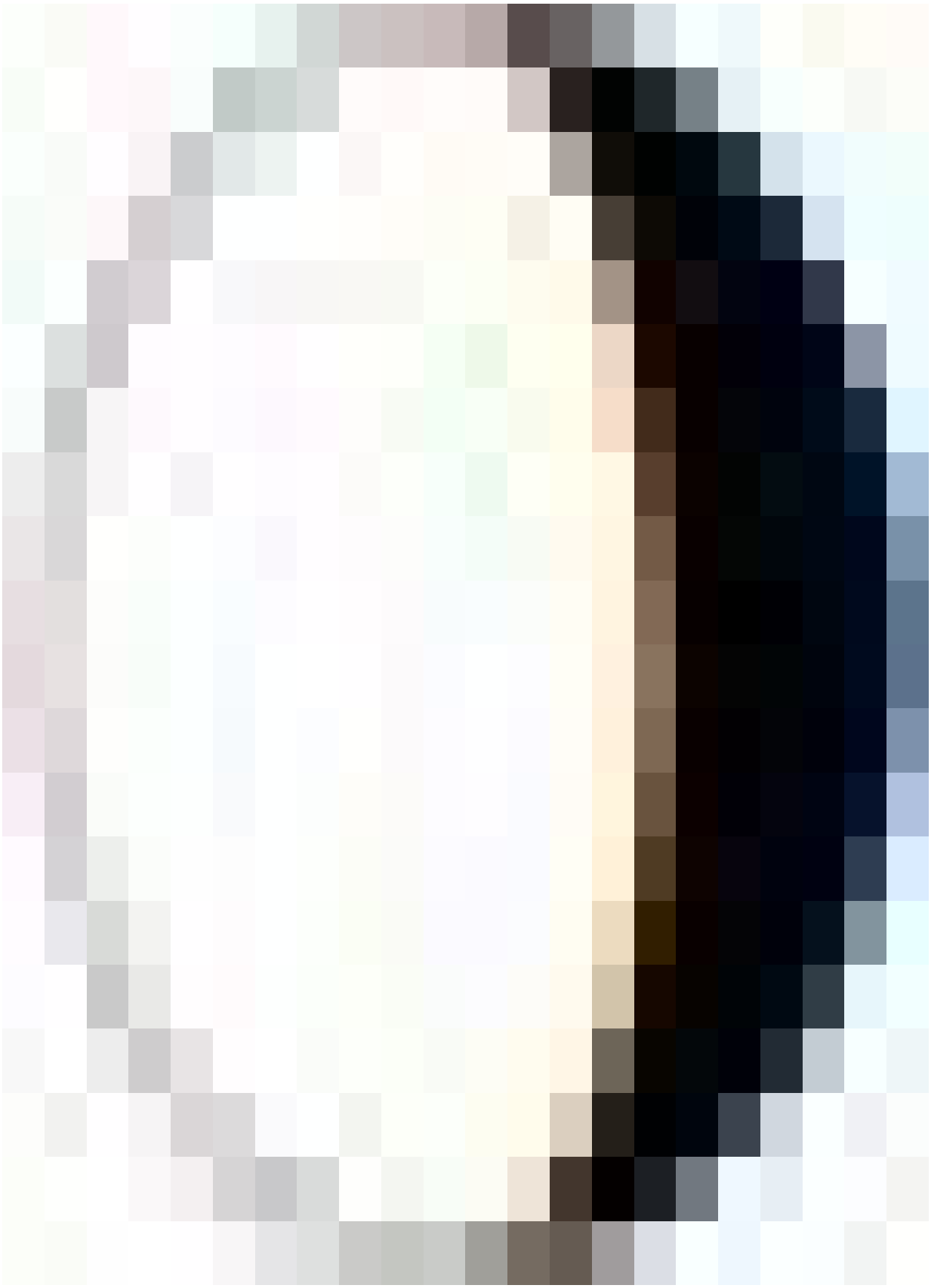
While he wrote with passion and belief in the works that he produced about Saint Catherine of Siena and Saint Anthony Maria Zaccaria, Summers also stated that he fully believed in the evil reality of Witches, werewolves, and their kith and kin. Writing with both erudition and a classic style, he portrayed Witches as followers of an obscene and loathsome creed. In 1928, when he published the first English translation of Heinrich Kramer's and James Sprenger's Malleus Maleficarum, "The Hammer of Witches," Montague Summers believed completely that the fifteenth-century priests had produced an admirable work, which detailed how the Church should combat Satanic influences.

Montague Summers also accepted the physical reality of vampires and werewolves, and he wrote of the night terrors performed by these monsters as accurate historical records. While his contemporary, the notorious Aleister Crowley, with whom he was acquainted, assumed the persona of a contemporary magician and occultist, Summers adopted the character of a medieval Witch and monster hunter.

Sources:

Frank, Frederick S. Montague Summers: A Bibliographical Portrait. London: The Scarecrow Press, 1988.

Jerome, Joseph. Montague Summers: A Memoir. London: Cecil and Amelia Woolf, 1965.



The Morbach Monster

According to legend, Wittlich was the last town in Germany where a werewolf was killed, but it would appear that something very much in the werewolf tradition still stalks the area.

D. L. Ashliman, author of Werewolf Legends from Germany, received the following account from a respondent who first learned of the legend while he was stationed at Hahn Air Force Base circa 1988. Morbach is a munitions site just outside the village of Wittlich:

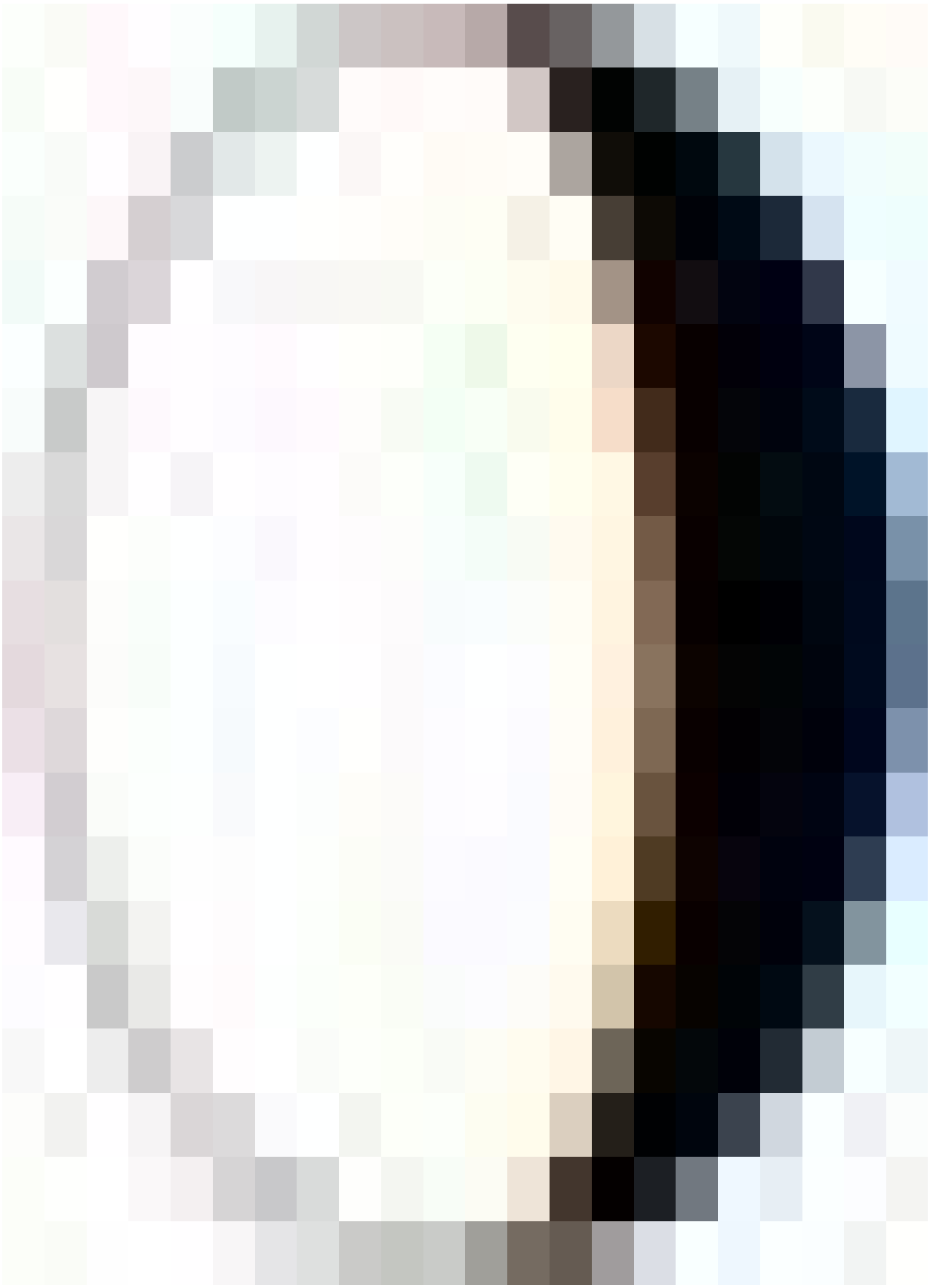
There is a shrine just outside of town where a candle always burns. Legend has it that if the candle ever goes out, the werewolf will return. One night a group of security policemen were on the way to their post at Morbach when they noticed that the candle was out at the shrine. They all joked about the monster.

Later that night, alarms were received from a fence-line sensor. When the security policemen investigated the call, one of them saw a huge “doglike” animal stand up on its back legs, look at him, and jump over the seven-a-half-foot chain-link fence. A military working dog was brought to the area where the creature was last seen, and the dog went nuts, not wanting anything to do with tracking the creature.

Sources:

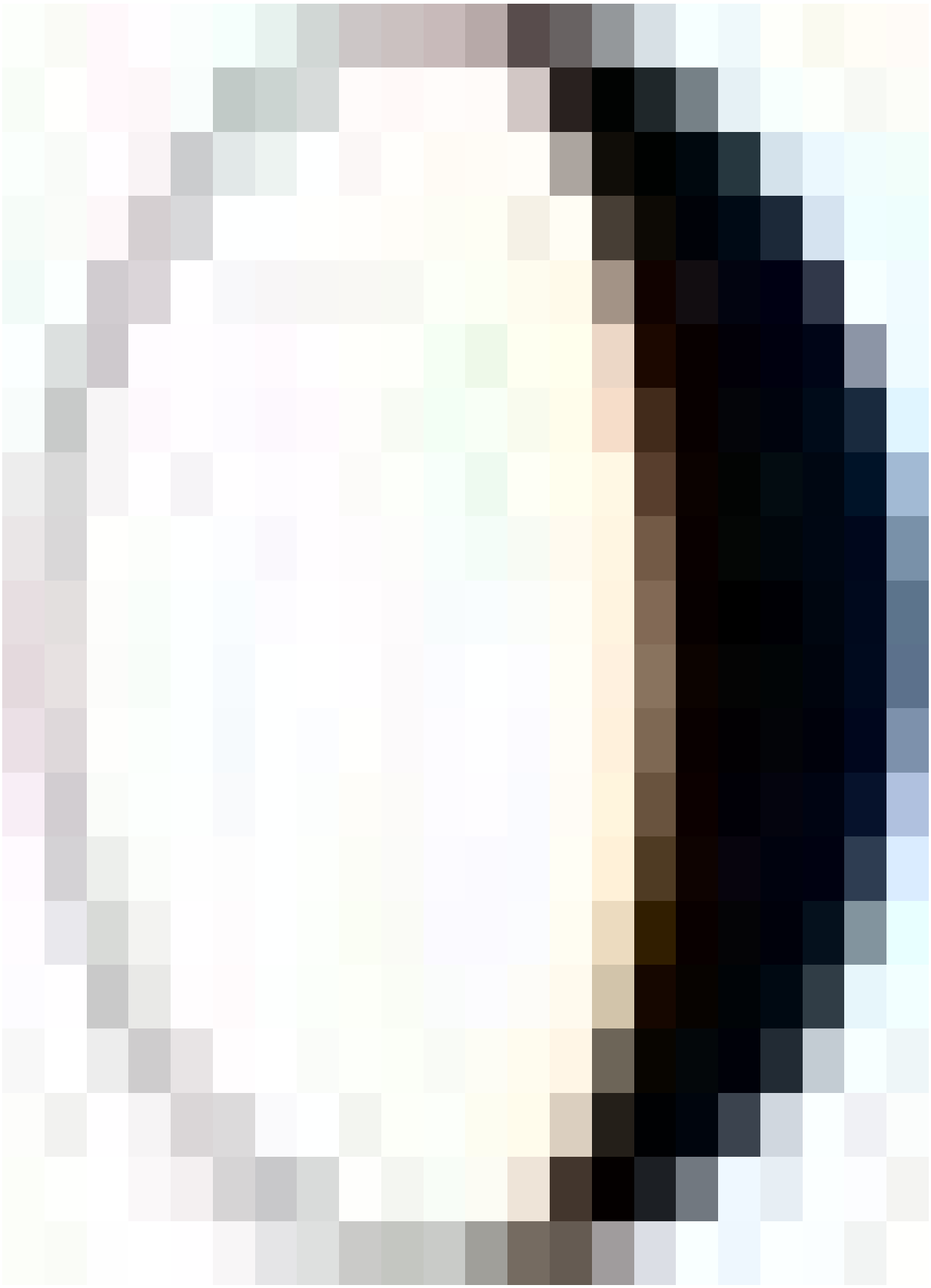
E-mail dated October 6, 1997, to D. L. Ashliman from a respondent who wishes

to remain anonymous.



Mortal Kombati Annihilation (movie, 1997)

In this motion picture based on the popular video game, the character Nightwolf makes an appearance as the master teacher who inspires the hero Lui Kang to unleash his animal nature and allow this primal energy to make him a fighter powerful enough to defeat the evil Shao Kahn. Robin Shou, Talisa Soto, James Remar, and Sandra Hess star in a film directed by John R. Leonetti.



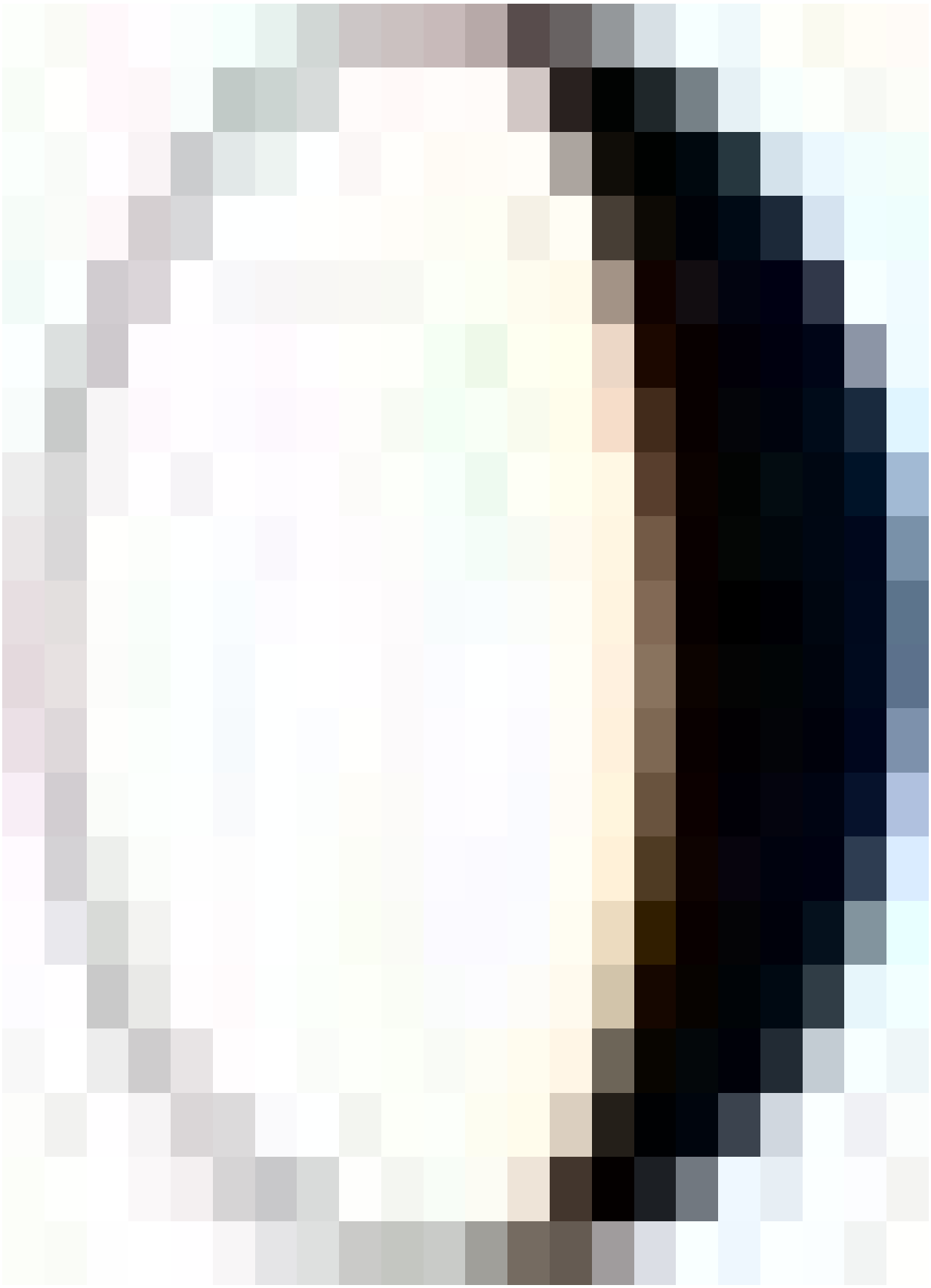
Mowgli

Although he was in no way a werewolf, Mowgli, the jungle boy, was reared by wolves in the classic Rudyard Kipling story The Jungle Book. And just as Tarzan, who was reared by apes, could speak the language of all creatures, so did Mowgli share this extremely useful survival skill.

Kipling's highly romanticized tale has proven to have lasting power to fire the imagination of each succeeding generation since its publication in 1895. Scholar Robert Eisler termed the advent of the "wolf cubs" in the Boy Scouts to be a "curious and harmless revival of atavistic lycanthropic ideas," inspired by the wolf-child Mowgli. Eisler attributed the worldwide success of Kipling's stories to the appeal they make to "archetypal ideas of the human race."

Eisler speaks of such legendary figures as Romulus and Remus, but states that there are a number of cases of exposed Hindu children who were cared for by she-wolves with their cubs. He was also familiar with the two wolf sisters rescued by the Rev. J. A. L. Singh and with numerous other cases.

Mowgli was first portrayed in motion pictures in 1942 by Sabu, a former stable boy from Karapur, Mysore, India, who went on to play numerous exotic roles in British and American films. In 1967, Disney Studios applied the magic of animation to The Jungle Book. In 1998, they released a direct-to-video sequel entitled The Jungle Book: Mowgli's Story. Four years prior to their second animated treatment of Mowgli, Disney released a live-action film, Rudyard Kipling's The Jungle Book, with Jason Scott Lee as an excellent personification of the wolf-boy grown to young adulthood.



Msomi, Elifasi (?-1956)

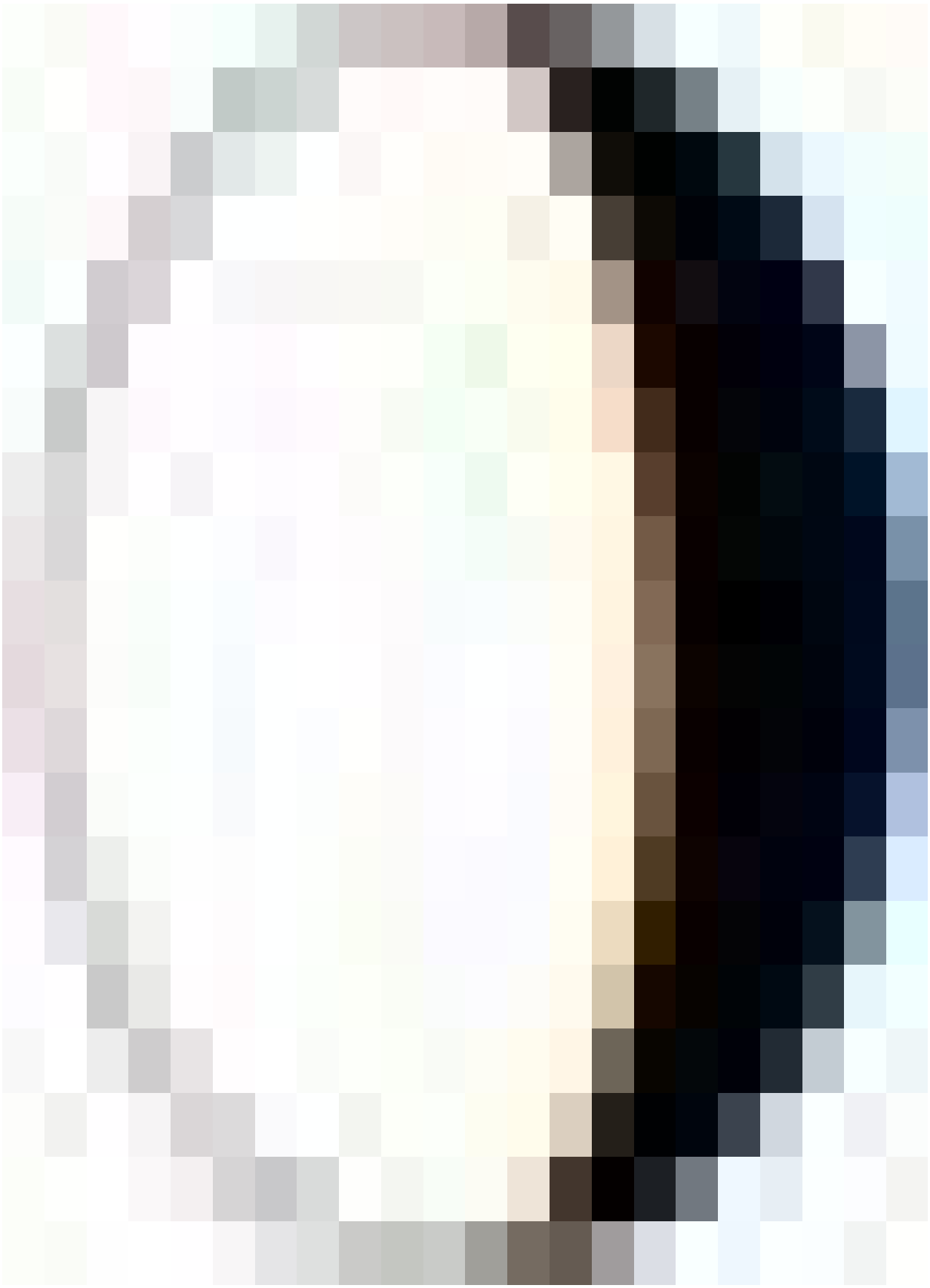
Beginning in August 1953 and continuing for nearly two years, Elifasi Msomi killed fifteen men, women, and children under the alleged control of the Tokoloshe, the South African equivalent of the bogeyman. Formerly a witchdoctor in Richmond, Natal, Msomi turned lycanthrope when he deemed it a requirement of his magic to sacrifice the flesh and blood of humans. To prove the power of the Tokoloshe, Msomi summoned his mistress, then raped and stabbed a young girl to death in her presence. Rather than being impressed by his bizarre spiritual guidance, the woman ran straight to the police, who immediately arrested Msomi. But the demon had been impressed by Msomi's obedience to its demands, and the entity, in Msomi's view, enabled him to escape from police custody.

In April 1955, after the stabbing deaths of at least five children were attributed to his bloody handiwork, Msomi was once again arrested and placed in custody. But almost as soon as he was behind bars, he had again made his escape due to the power of the Tokoloshe. A month later, he was recaptured with some of his victims' property in his possession and the same bloody knife that had by now claimed the lives of fifteen men, women, and children. Msomi did not hesitate to show the police where he had disposed of some bodies that had remained undiscovered, for, after all, he was not to blame. The Tokoloshe did it.

The court, however, saw it differently, and in September 1955 Elifasi Msomi was sentenced to death for the murders. The local populace was so terrified that the Tokoloshe would once again free the witchdoctor and allow him to go on killing that the prison authorities permitted deputation of chiefs and elders to view Msomi's corpse after his appointment with the hangman at Pretoria Central Prison on February 10, 1956.

Sources:

Lane, Brian, and Wilfred Gregg. The Encyclopedia of Serial Killers. New York: Berkley Publishing, 1994.



Munster, Eddie

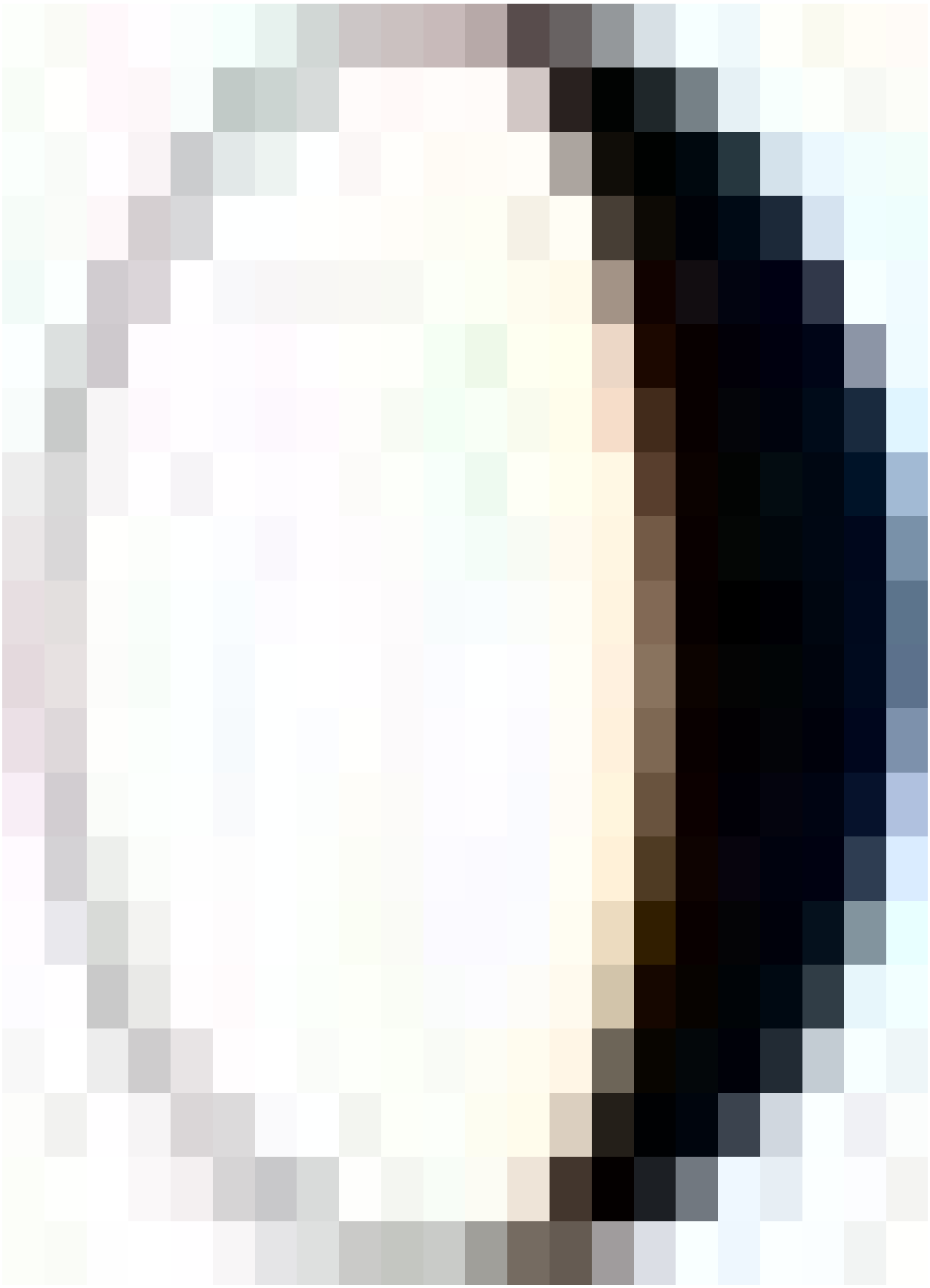
In 1964, CBS television presented monster fans with an entirely new look at the creatures of the night that for so many years had terrified theater audiences. The Munsters were a family of wholesome, clean-living, socially responsible monsters made up of a hulking, good-humored father who bore a strong resemblance to Frankenstein's Monster (Fred Gwynne); a beautiful, but spooky mother, who was unmistakably a vampire (Yvonne De Carlo); a grandfather, who was also a vampire and dressed formally, Dracula-style (Al Lewis); a son, who bore the pointy ears, coarse hair, and sharp teeth of a werewolf (Butch Patrick); and a lovely daughter who was perfectly normal in every way (Pat Priest).

By presenting the Big Three of Monsterdom—a Frankenstein's Monster, vampires, and a werewolf—in a wholesome, next-door neighbor environment, the classic creatures of the late-night features were humanized in a comical and appealing manner. Quite likely inspired by the success of The Addams Family, the Munsters were never the slightest bit cynical or sinister, and their plots struck very different chords with viewers.

When Butch Patrick portrayed the werewolf son, Eddie, he was only eleven years old, stood fifty-one inches tall, and weighed 80 pounds—but he was already established as a veteran of motion pictures and television. To suggest that a monster created in a laboratory and a member of the undead could marry and produce a werewolf son suggested the very harmony and wholesomeness of monsters. A Frankenstein-type monster assembled from assorted body parts stolen from graveyards would still be, essentially, a human being. A vampire was once human and still manifests in human form. A werewolf is a human being transformed into a personification of the primeval beast within. In the old traditions, such creatures were horrible, evil beings exploiting humankind. By humanizing them in The Munsters, we met the ancient "monsters" and once again discovered that they can be like us.

Sources:

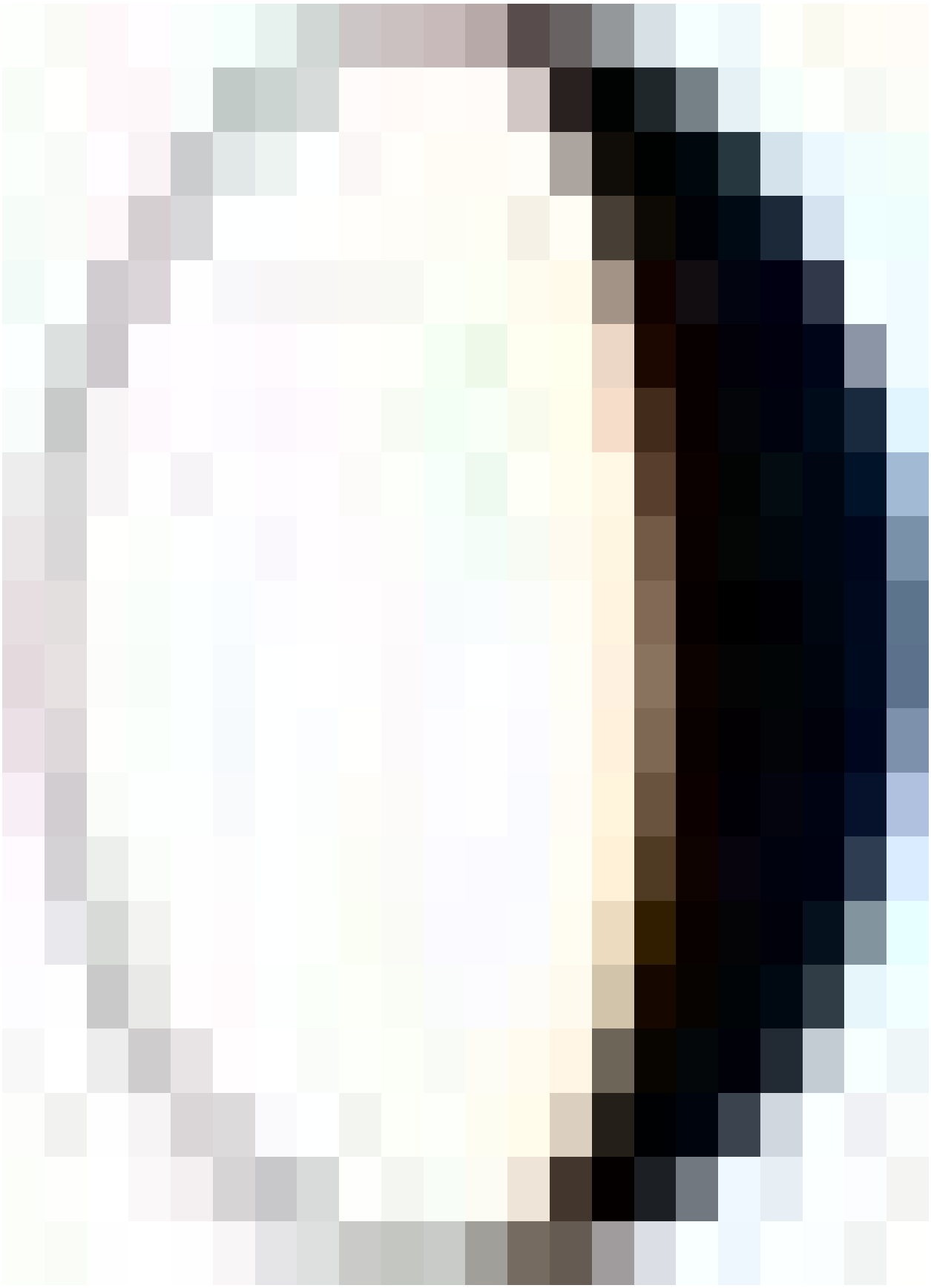
Hollywood Screen Legends 1, May 1965.



My Mom's a Werewolf (movie, 1988)

Someone's mother has to be a werewolf, what with all the teenaged werewolves rampaging through the theaters. In this far-out comedy, a sexually frustrated single mom changes into a werewolf when she meets a handsome pet shop owner. It stars Susan Blakely, John Saxon, Ruth Buzzi, John Schuck, and Marilyn McCoo, and is directed by Michael Fischa.

Butch Patrick (right) played Eddie Munster along with Al Lewis (left) as his vampire grandfather and a cast of other monsters and ghouls in the television comedy The Munsters.



Nagual

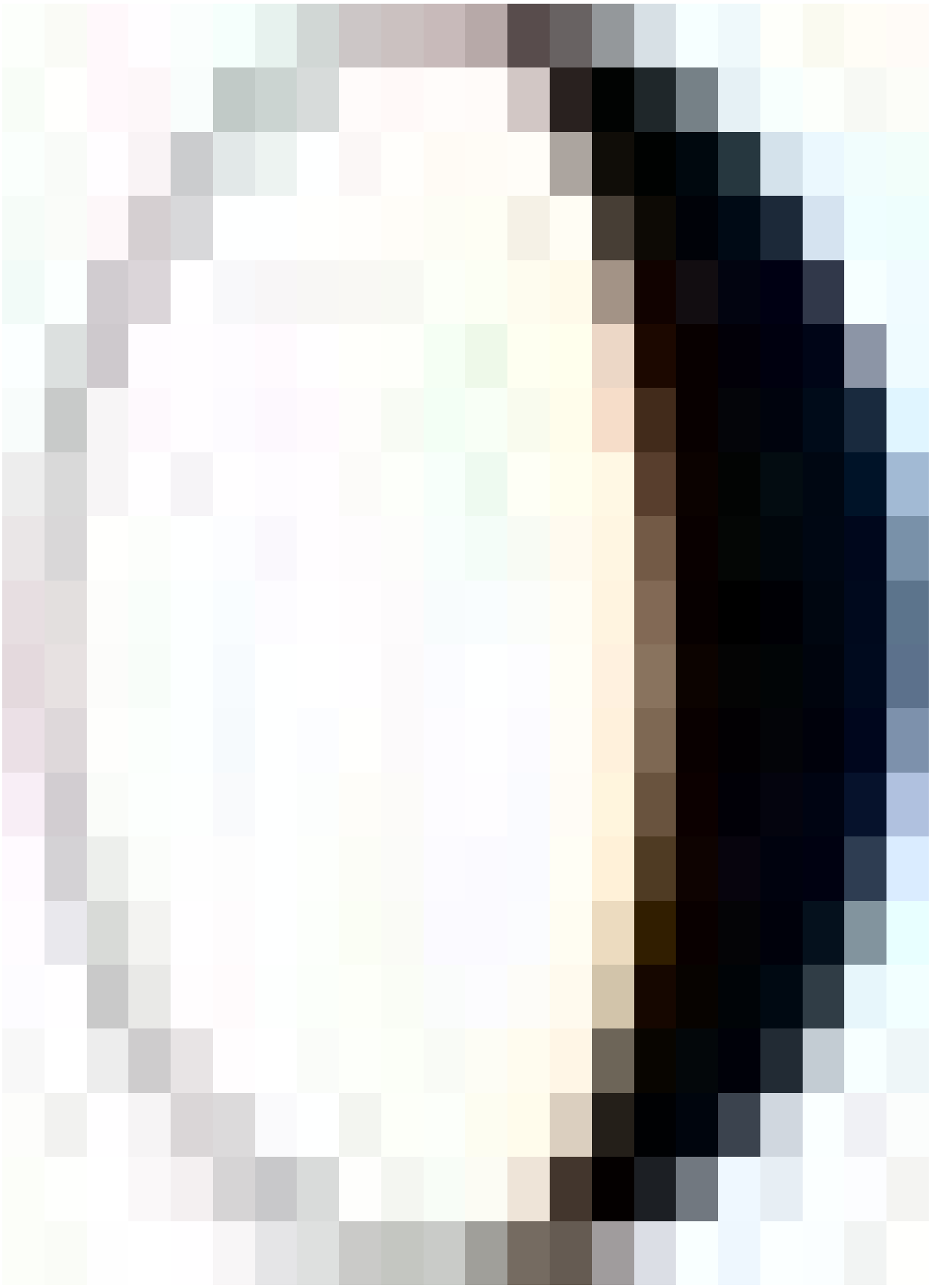
In ancient Aztec lore, the nagual is essentially the form that shape-shifting shamans assume in order to perform their secret assignments—good or evil.

The name Nagual (a werecreature), which comes from the Aztec Naualii, sorcerer of dark powers, can also be applied to a shaman's familiar spirit or an individual's guardian spirit. In a fashion similar to the vision quest of the North American tribes, the traditional youth of Central America leave their villages to spend a night in a solitary place away from all other tribal members. The animal that appears to them in their dreams is their Nagual, or guiding totemic spirit.

In Mexican folklore, the Nagual is one of the most feared of all supernatural beings. Some have described the phantom as standing about seven to eight feet tall. The monster is covered with hair and has long arms and the feet and claws of a wolf. It has the ears and mouth of a wolf, but it bears the expression of an evil human. While it howls like a wolf, the Nagual also has the ability to shape-shift into the form of a snake, a puma, or a wild dog.

Sources:

Bierhorst, John. The Mythology of South America. New York: William Morrow & Company, 1988.

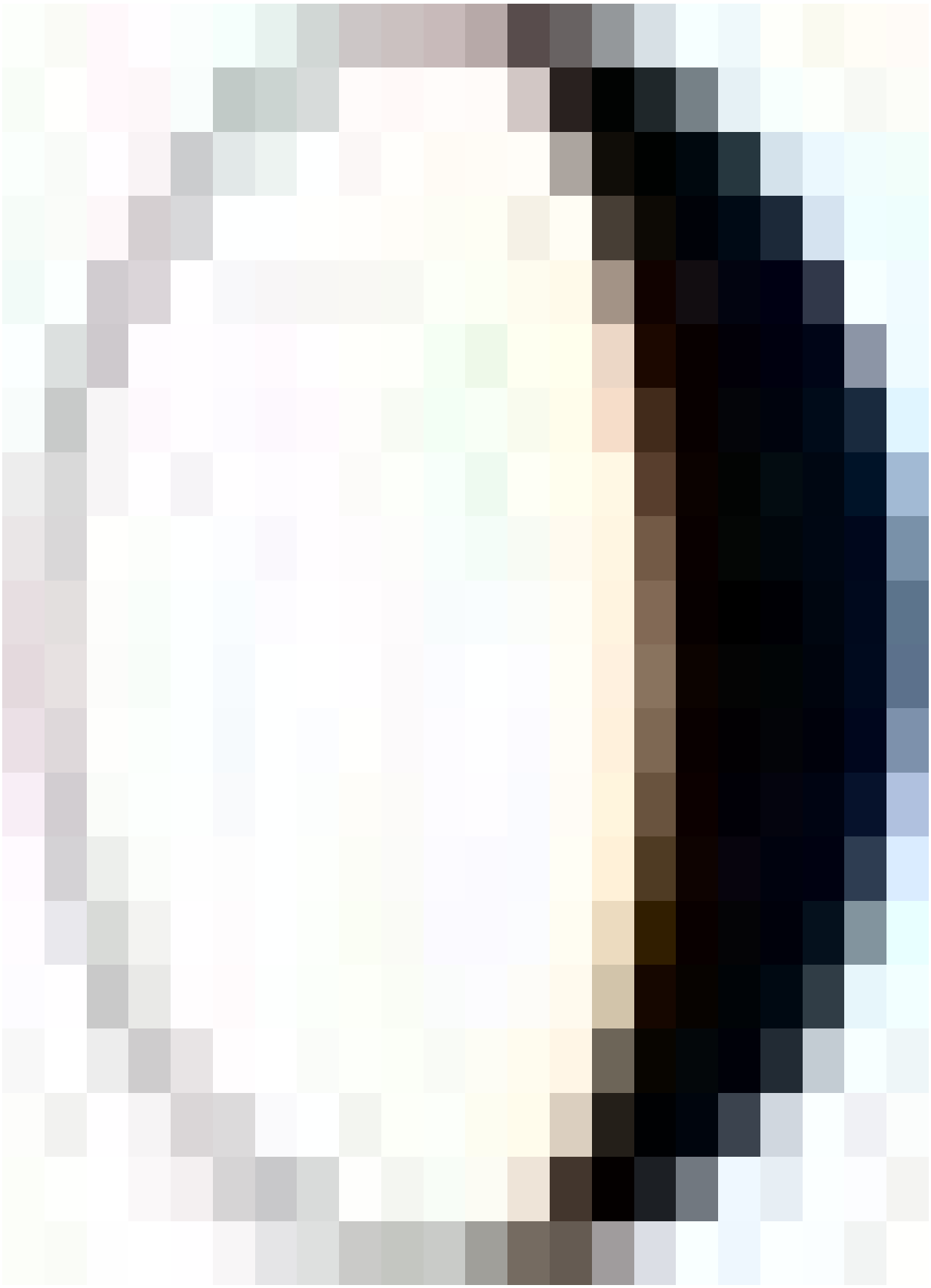


Nakh

Shape-shifting water demons who appear most frequently as handsome men or beautiful women, the Nakh, like the Greek Sirens, lure their victims into the river or sea with the sound of their sweet, seductive singing. Very often, according to old Estonian folklore, the spirits of the drowned may also become Nakhs, seeking to entice the living into watery graves. Even if one should escape the enchantment of their singing, the very sighting of a Nakh is a bad omen, usually a sign that either the witnesses or someone dear to him will die soon in a river, lake, or ocean.

Sources:

Larousse Dictionary of World Folklore. New York: Larousse, 1995.



Naschy, Paul (1934-2009)

Paul Naschy, Spain's High Priest of horror films, died in Madrid at the age of seventy-five on November 30, 2009. The actor, director, and screenwriter gained a worldwide cult following for such films as Night of the Werewolf, The Nights of Wolfman, Night of the Howling Beast, Werewolf Shadow (1971), and Dr. Jekyll and the Wolfman (1972). A veteran of more than 100 motion pictures, Naschy acted in the films that he had written and directed and also appeared in the films of many other directors. His most recent films were School Killer (2001), Countess Dracula's Orgy of Blood (2004), and Rottweiler (2004).

Naschy made his film debut in La Marca del Hombre-Lobo (Mark of the Werewolf, 1968) playing the character of Waldemar Daninsky, a quiet, gentle man, who would transform into a werewolf. Daninsky, a mild-mannered individual not unlike the character of Lon Chaney Jr. in The Wolf Man, became so popular that Naschy portrayed him in several films, most recently in Tomb of the Werewolf (2004).

Born Jacinto Molina Alvarez on September 6, 1934, he saw Frankenstein Meets the Wolf Man, starring Bela Lugosi and Lon Chaney Jr. when he was eleven years old. For young Jacinto, it was a life-altering experience, and he became a horror film enthusiast. He began his motion picture career in the 1960s by appearing as an extra in films shot in Spain, such as King of Kings (1961) and 55 Days at Peking (1963). Shortly thereafter, Jacinto adopted Paul Naschy as his screen name when a German film distributor suggested that he should have a more Germanic-sounding name for horror films.

Although perhaps best known for his roles as werewolves, Naschy also portrayed Count Dracula, the Frankenstein Monster, the Mummy, Jack the Ripper, Fu Manchu, the Phantom of the Opera, Satan, and a host of serial killers.

His autobiography, Memoirs of a Wolfman, was published in English by Midnight Marquee Press in 2000. Below is a Paul Naschy sampler:

La Marca del Hombre Lobo (1967)—Paul Naschy portrays the Count Waldemar Daninsky in what would become a series of werewolf pictures. In this first outing, he encounters a pair of Hungarian vampires that he knows he is fated to kill. This film was also released as The Mark of the Wolfman, The Wolfman of Count Dracula, and Frankenstein's Bloody Terror. The last two titles are particularly misleading since neither Dracula nor the Frankenstein Monster appear in the film.

Las Noches del Hombre Lobo (1968)—The werewolf Count Waldemar Daninsky returns, summoned by a mad scientist to destroy his opponents. The Count manages to slay the evil scientist before he himself is killed.

El Hombre que Vino de Ummo (1969)—This time the mad scientist is an extraterrestrial who comes from the planet Ummo, and his master plan to conquer Earth involves landing in Transylvania and reviving Dracula, the Frankenstein Monster, a mummy, and the werewolf Count Waldemar Daninsky. But even aliens cannot predict matters of the heart. The scientist's lovely assistant falls in love with the werewolf, who celebrates his good fortune by killing his fellow monsters. This film is also known as Dracula vs. Frankenstein, Assignment Terror, The Man Who Came from Ummo, and Los Monstruos del Terror.

Noche de Walpurgis (1970)—When doctors remove the silver bullet from his heart, Count Waldemar Daninsky is once again resurrected. This time before he himself is dispatched he rescues a young woman from becoming the sacrificial offering during the vampire Waldessa's Walpurgis Night ritual. This film is also known as Shadow of the Werewolf, The Werewolf vs. the Vampire Woman, and The Black Harvest of Countess Dracula.

La Furia del Hombre Lobo (1971)—Still trying to shed his werewolf ways, Count Waldemar Daninsky is back again, this time trying to convince a female doctor to help him. As in the other movies in this series featuring Count Daninsky, all principals are killed before the final credits roll.

El Retorno de Walpurgis (1973)—Not to quibble with the film's title, but Walpurgis, May Eve, returns every year—and so, it appears, does the werewolf Count Daninsky. In this outing, the Count is freed from his full moon frenzy when he is done in by a dagger made from a silver cross. This film is also known as Curse of the Devil, The Black Harvest of Countess Dracula, and The Return of Walpurgis.

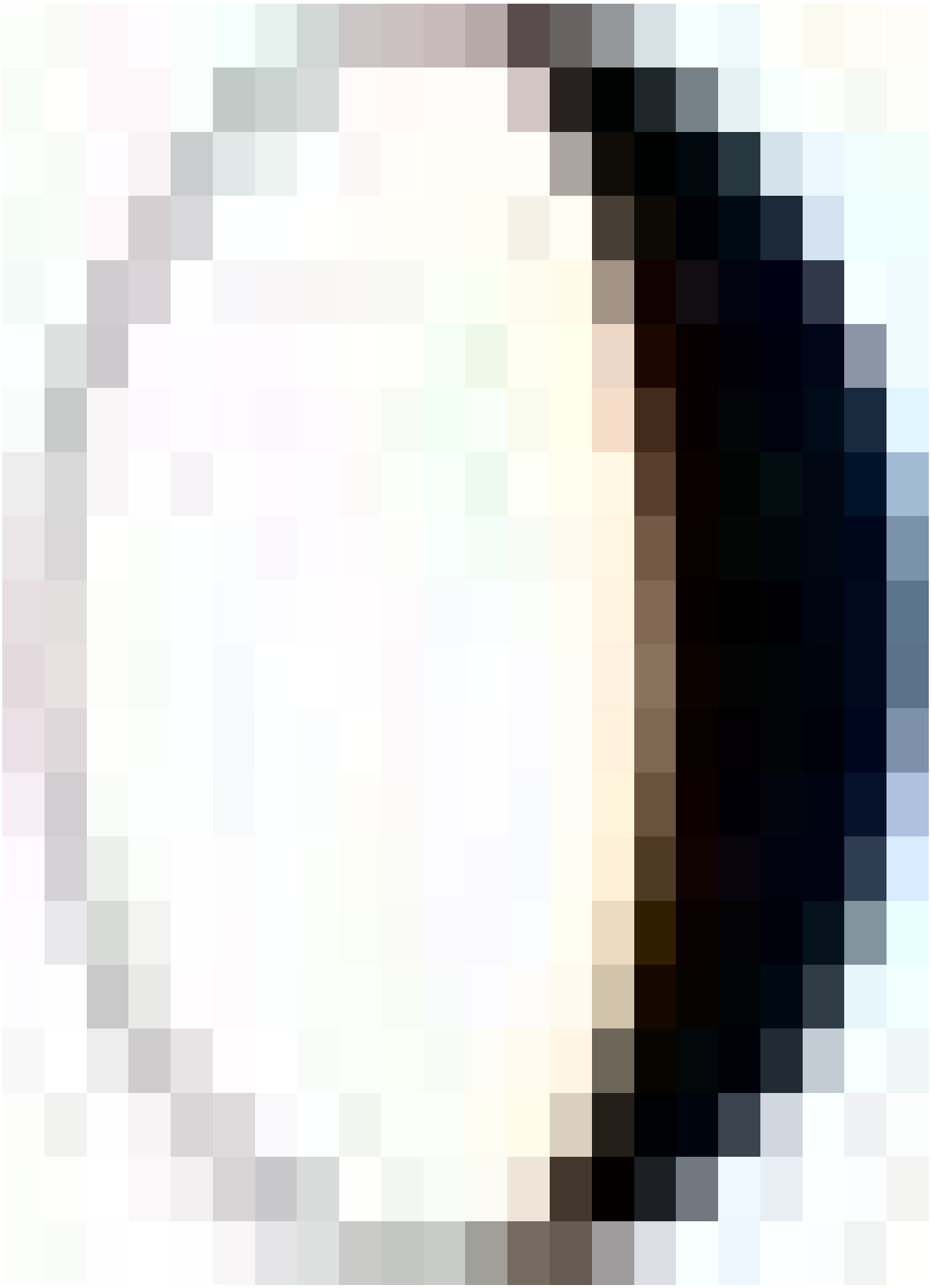
La Maldicion de la Bestia (1975)—His werewolf curse seemingly inactive at last, Count Waldemar Daninsky sets out in search of the Yeti in faraway Tibet. As his ill fortune would have it, a bite he receives from an evil sorceress reactivates the werewolf bloodlust within him. Fortunately, before he is able to ravage all of Tibet, a wise monk is able to cure him of his full moon fever. This film is also known as Night of the Howling Beast and The Werewolf and the Yeti.

El Retorno del Hombre Lobo (1980)—Once again the werewolf Count Waldemar Daninsky is resurrected from his cold grave. This time three German women have had him disinterred in order to combat one of the world's most evil women, Countess Elisabeth Bathory of Hungary, who was brought back to life when a contemporary disciple of evil poured blood over the corpse's face. The Count manages to send the Countess of Blood back to her niche in hell, but he, in turn, is repaid by one of the German resurrectionists with a silver dagger in his heart. This film was also released as The Craving.

La Bestia y la Espada Magica (1983)—The indomitable lycanthropic Count Waldemar Daninsky manages to time travel to sixteenth-century Japan to seek

out wise men who may derive a cure for his curse. When the Japanese monks admit failure in curing lycanthropy, the Count returns to Europe, goes on a murderous rampage, and is killed by his Japanese lover. This film is also known as The Beast and the Magic Sword.

A peculiar film is La Bestia y la Espada Magica, in which a time-traveling werewolf faces off with Japanese monks.

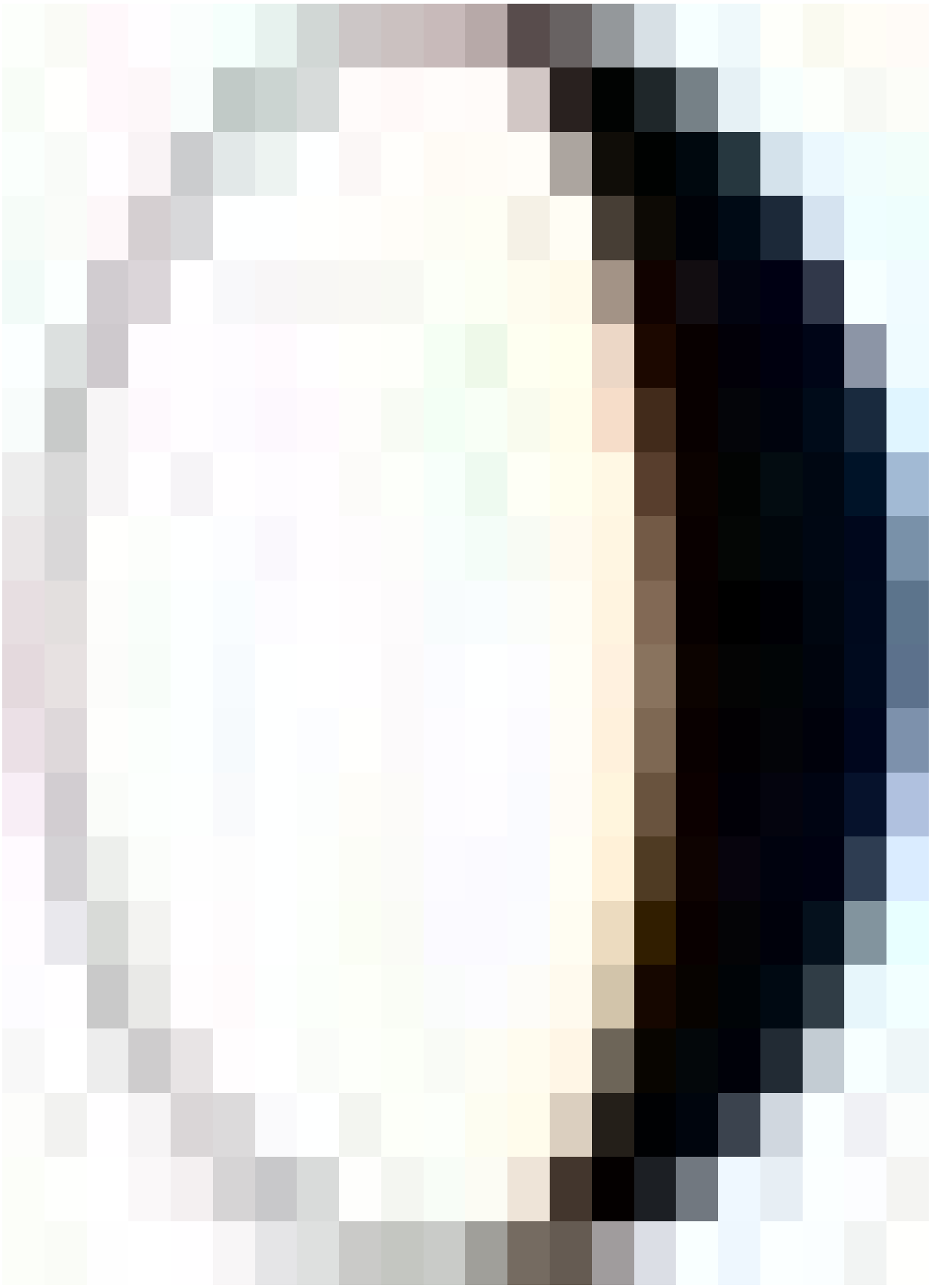


Nasnas

The Nasnas is a shape-shifting demon that often appears to its victims as a frail old man or woman. The Nasnas's favorite environment is that of a riverbank where, in its guise as an elderly person in need, it asks to be helped or carried across the water. Once a kind-hearted passerby agrees to help the demon-in-disguise, the Nasnas overpowers him and drowns him.

Sources:

Larousse Dictionary of World Folklore. New York: Larousse, 1995



Netherlands' Werewolves

Theo Paijmans

In the sixteenth century a number of men were prosecuted since they had claimed to have lived "as wolves for many years and had torn apart cows in their pastures." A man was brought to a doctor who had claimed to have the "wolf's disease", as he himself said. "I am a wolf and if you don't run away I will spring unto you and devour you." This man got off lightly—another was not so fortunate. In 1541 a man was brought before the magistrates. Since it was believed at the time that a werewolf's hairs would grow inwards, the man's arms and legs were skinned. The man did not survive his horrible ordeal.

On May 15, 1595, thirteen-year-old Elbert Folkens was dragged before the court at Utrecht. He told how he and his father had transformed themselves into wolves, his sister and brother into cats, and how they danced "paw to paw" at night on a field somewhere in the vicinity of the city of Amersfoort. The evil one was present in the middle of the dancing circle, "also in the shape of a wolf".

The transcript of the court proceedings was uncovered by accident three and a half centuries later by a genealogist researching the histories of certain families. The transcript is chilling reading. The father, of course, denied the allegations, but as was customary in those days, he was sent to the torture chambers three times and subjected to the most cruel tortures. Broken in the end, he confessed.

Torture was the legal instrument and very effective method of making people confess the most ludicrous things they were innocent of and implicating other innocent people in these made-up accusations. The entire family—a mother, a

daughter, and two sons—was dragged into this nightmare out of which there was no escape. They were put to torture as well. Finally they all “confessed” to the accusations of having been involved in satanic crime. They were all either put to the stake, with only two thrown in jail after having received a whipping “until the blood flows”. The seventeen-year-old daughter was burned alive at the stake as well.

There was a flap of alleged werewolvery going on that year. At Arnhem for instance, a man named Hans Poeck was garrotted at the stake and then burned. He had confessed how, three years before, he had met a mysterious man in black one night whom he held as “the evil one” and who had made him forsake God and make a pact with the Devil. Afterwards he was forced to haunt as a werewolf.

There are many stories like the ones above, and there are still many musty files hidden away in city archives all over the Netherlands that describe the terrible Witch and werewolf crazes where many men and women ended on the stake, to be burned alive. In fact, werewolf sightings were once so commonplace that, as a reminder, they were sometimes woven into place or street names. For instance, the city of Arnhem, through the center of which the river the Rhine flows (the scene of the World War II movie A Bridge Too Far), there still exists a small, long alley in the old part of town that descends towards the Rhine. This alley is named “Wolvetrappen” (Wolf stairs), since, as a Dutch book on local folklore explains, it was especially here that werewolves were sighted so many times in the old days: “The werewolves made life miserable for the neighborhood, so that they dared not venture outside at evenings.”

Wolvetrappen is a particularly foreboding alley. It is a narrow passage descending downwards, with bushes and trees overhanging the walls on both sides blocking the end from sight and making the alley somehow seem longer than it actually is.

RICARDO PUSTANIO 2010

The Netherlands has a rich tradition of werewolf and other shape-shifter tales (art by Ricardo Pustanio).

There is one curious and recurring detail in all these early werewolf tales; nowadays we would immediately classify these as shape-shifters. These werewolves were not only men turned into wolves; they also could change themselves into cats or rabbits, thus having a perfect camouflage when stalking a victim.

Werewolves were sighted and attacks reported well into the nineteenth century at various places in the Netherlands. Sightings of werewolves in the now urbanized Netherlands have not been reported in the late twentieth and early twenty-first centuries. So then are there no modern accounts of werewolves, or better still, shape-shifters prowling the night? There is one curious incident that occurred in the mid 1990s in a remote place in the province of Friesland, named Jubbega. Jubbega is a small village, one of many that are still to be found in this province. There are but two cities in Friesland, the rest consists of small villages, ancient towns, and sometimes even a locality so small that it consists of just a couple of farmhouses on a lonely road seldom visited by traffic. There are still ancient tumuli to be found with small, crumbling churches built on top and in many small villages a horse with cart or rider traveling eling down the road is a familiar sight. So I know something of this beautiful and enchanting countryside that has become so rare nowadays.

I also note that this province for some reason has always been in the limelight when it comes to anomalous phenomena. In 1974 a UFO flap was active in Gorredijk, another part of Friesland, and going back even farther, there are various mentions of other strange aerial phenomena. There is the church at Wiewert that holds mummified bodies in its cellars, the last remaining members of a mystical Christian sect that called itself the “Labadisten.” There never has been an adequate explanation as to how these corpses became mummified.

Then there is the mysterious Ura Linda book, the original manuscript of which rests in a safe in a library there. This book was said to have been an ancient manuscript that chronicles the rise and fall of Atlantis. Commonly believed to be a forgery or satire by a nineteenthth-century Dutch writer, it was the subject of two English books, one appearing as early as the nineteenth century, and it managed to capture the fascination of certain occult elements in the Third Reich for a while.

The Frisians still speak a language recognized and acknowledged by the Dutch government and linguists worldwide as a very ancient and original language and not a dialect. It is even older than the English language. In fact, several Frisian words are found in the early English language. Some Frisian traditions are found in England as well, including that of the Green Water Dweller, a woman-like creature that haunts certain waterways and canals and lures the unsuspected to a watery grave. In short, the Frisians, although of Dutch nationality, belong to their own and very old tribe. This is the brief backdrop for a truly anomalous December 1994 incident for which I and others still have not been able to find a rational explanation. The incident, fascinating as it is, never made it to the Dutch national newspapers, but it was fortunately recorded by two provincial dailies.

It all happened on the night of December 24, 1994. Twenty-five- year old Rink de Jong, his uncle, and two aunts were driving home, doing a leisurely thirty kilometers an hour. They drove through a lonely, wooded area locally known as the “Belgische wijk.” Suddenly, de Jong heard a thundering sound. Before they had the time to find out where the noise came from, the backside of the car was pushed downwards. It was as if somebody or something had jumped on the back of the car.

De Jong’s first reaction was to get out of there, but no matter how he pushed the gas pedal, the car would only slowly crawl forward. Finally, he was able to speed out of the area.

Arriving at home, de Jong checked the backside of his car, where he discovered two immense imprints of hands on the trunk. “It seemed as if the giant had slowly slid towards the fender of the vehicle.” These imprints would be wiped away by the rain that fell that evening. The pulley at the backside of the car was dislodged.

De Jong delivered his aunts to their homes and proceeded on his journey with his uncle. His mother had now entered the car, and de Jong, his uncle, and his mother proceeded with their journey home. Then he saw the giant again. “I said: that’s him. He came straight at us.”

But as quickly as the giant appeared, it disappeared again. De Jong’s uncle took courage and left the car in search of the giant. De Jong said: “I should have never done that; that place is haunted.” De Jong called the police twice. They came once and found nothing, except for a number of broken branches.

When interviewed a day later by a newspaper, he was still visibly frightened. He could not exactly describe the thing he had seen. It was a giant, estimated at three meters tall by de Jong. It wore clothes and was loosely described in the article as “a hulklike being.” Nothing could move de Jong to visit that place again: “We hear strange sounds there more often.”

Judging from de Jong’s words, that particular spot somehow had a bad reputation. Since this was never explained in detail, one wonders what the local lore would have been able to tell about this area, had it been given a voice. As is often the case with accounts of anomalous experiences, an initial report may stir a community and other people come forward who then feel comfortable to tell of their strange experiences. Articles of de Jong’s encounter that appeared in Friesland’s two leading newspapers were objective in tone. Since the news reports at no time attempted to ridicule the witness, the media created a platform

where other people could now tell of their strange experiences.

For two days the local police at the city of Heerenveen were deluged by phone calls. The callers related their experiences in which they had been suddenly confronted with “beings of abnormal size.” A man from Oostermeer told how years ago he had also seen two giants. He and his wife were driving home at night. It was windy. Suddenly, he saw two men of exceptional size standing next to the road. “I thought they were hitch hiking and considered to take them along, but my wife was terrified,” he told the police. “When we arrived home I dropped my wife off and returned to the spot, but they had already disappeared.”

A resident of Leeuwarden told how in her youth she had been confronted with giants: “Forty years ago I stayed with my grandmother at Suameer. On a nice summer evening I decided to pluck some berries in the garden of my grandmother. I was just starting when a giant stood in front of me. I was so frightened that I ran back into the house. Afterwards I realized that that giant had saved me from stealing.” She further theorized that De Jong might have had “something in his trunk for which the giant tried to warn him.”

But there the strangeness doesn’t stop. Early January 1995 somebody—a hoaxer, undoubtedly—claiming to be the “Giant of Jubbega” sent a postcard from Paris, France, to the police in Heerenveen. The card read that the Tom Thumbs of the local police had nothing to fear anymore, as the giant had now emigrated.

As time passed, the Giant of Jubbega entered local folklore, as a recollection published in a local newspaper in 2007 demonstrated. Some theories were offered, but as the header of the article shows, the giant still was a mystery. At that time, so many years after the actual occurrences, De Jong’s story was laughed at in good humor by his neighbor across the street, who said that she did not believe in such things. But, she added, it made for a great story at elementary school where she taught.

So what was the giant of Jubbega and what about the tales of a wooded area that for reasons lost to us now had acquired such an unsavory reputation? And what about the recollections of all these other people involving uncanny encounters with giants?

The Netherlands is a small country, and in my researches and investigations I have never encountered reports of sightings of Bigfoot-like beings. Our geography simply is too small to house these creatures unseen and undisturbed when we are talking of Bigfoot as a biological species. Also, we do not have a tradition of big hairy men stalking the woods, so it is safe to say that these creatures were not the cause of what de Jong and others saw. What we do have in abundance, however, is a rich tradition of werewolves and shape-shifters, those zooform entities that suddenly materialize out of nothing to frighten unsuspected eye witnesses and then disappear into the great unknown again. As John Keel noted, a werewolf can presumably pop up anywhere, and these uncanny creatures are known to chase cars down deserted lanes or roads at night. With this, the giant of Jubbega was no exception.

The Phenomenon of Mind-Shifters

The Giant of Jubbega may be seen as a new variant of an age old, Dutch-European tradition of werewolves and shape-shifters. The Giant of Jubbega may have been a hoax. While evidence as to this may yet come to light—and it hasn't so far—a number of werewolf sightings in America clearly featured human involvement. Just like those poor devils Elbert Folkens and Hans Poeck of the sixteenth century, it is as if some compulsion to behave like this has actually struck even in our times. The compulsive behavior of dressing up like a werewolf and running around town—to disappear from the scene a week or so later—may not be a hoax in the true sense. Rather, the term "mind-shifter" has been used to describe this type of event, where a person's mind shifts towards another reality, where there apparently is an absolute need to run around dressed up as a monster or werewolf, not for the hoax and the notorious fame but for

some dark inner fulfillment.

In June 1977, something like that puzzled the police of Federalsburg, Maryland. They received reports of a werewolf on the loose. “We got a call that a man with a wolf’s head had knocked on a woman’s door and scared her son so bad that he jumped on the stove and kicked pork chops on the floor,” Lt. Harvey Williamson said. The police investigated and found eighteen-year-old Ronnie Lathum, who told officers that he was playing around with a large hairy wolf’s head with hair down the neck and along the arms. Williamson also stated that Lathum “apparently jumped in one car and scared the driver who stepped on the accelerator, throwing the ‘werewolf’ in the path of another car. As for the rest of the mystery, the wolf’s head is still at large,” Williamson said. No reason was given for Lathum’s strange behavior.

In May 1972, residents of Lakeland, Florida, were surprised by a man dressed as a werewolf. “Wearing a grotesque rubber mask, he has appeared twice in the last days—once darting among stalled rush-hour traffic on a main street, another time running through the parking lot of a hamburger stand, sticking his head into car windows and growling.” Local resident David Weed called the police to tell them he was going home one night when “a man dressed as a werewolf jumped out of the bushes and then ran off quickly.” The werewolf ran too fast to get a description of its clothing. At another time it was seen on Lakeland Hills Boulevard, “standing in the middle of the road across from the Foxfire Inn, attempting to stop motorists.” One time it actually ran in front of a Greyhound bus. The driver later said that he avoided hitting the man but almost lost control of his vehicle. A spokesman for the police commented that “the wolfman’s antics are becoming more dangerous and could result in serious injury to someone.” But we read no more of the Lakeland Werewolf. So where did he go?

In September 1965, a seven-foot-tall, wolf-headed monster chased three girls in Bensenville, Illinois. “The alleged monster jumped out at Cindy Miller, her sister Eibby and Sue Jackson from behind a tree around 9:20 P.M. and chased them making growling noises. The girls said the monster was human-shaped with a

white sweatshirt pulled up over its head and a wolf's head on top."

And sometimes the compulsive hoaxer, the mind shifter laboring under mysterious impulses, occupies the same geographical space with a true unknown. The police of the city of Lawton, oklahoma, cleared up one of four reports of a hairy wolfman haunting the town in 1971. Captain Crawford Hawkins said that "three teenagers told him they had been playing in a yard with an ape mask." But it was added that the police "didn't have any firm explanation of three other reports."

In 1961, residents of Chester, Pennsylvania, were frightened out of their wits by recurrent rumors of a werewolf stalking their neighborhoods. A resident told neighbors that a werewolf creature had been spotted in the area at night. The story was repeated and each telling added various particulars about description and activity. One version had a hair-covered monster leaping from ground level to rooftops. After reassurances by the local police that a werewolf had not been sighted, tempers calmed down and the story quickly faded from view.

What was described as a wolf-man, a werewolf, or a peeping tom in a rubber mask, terrorized the residents of Tujunga, California, in December 1960. He turned up three times at the home of Arnold McGurdle. His last visit ended when he struck and tore off the shirt of eighteen-year-old Michael Eubanks. Said Eubanks: "I bumped into him near the garage…. I thought his face was a mask, and tried to grab it, when he hit me with his right hand and ripped my shirt with his left hand." He added that he thought that the man's face was covered with makeup instead of a rubber mask." Another newspaper mentioned how Eubanks had described the thing as "a character with a halloween face mask, a long coat and gloves….Police said they received more than twenty calls from jittery residents after the Eubanks sighting. Eubanks then admitted how he and two pals bought a mask and other makeup as a joke because a friend earlier reported sighting the "wolf."

Guys like Ronnie Lathum and Michael Eubanks were very lucky not to have lived in the sixteenth century, where the sense of humor was slightly different, to say the least. Mocking these demonic creatures from hell meant certain death, so big was the fear once for werewolves and shape-shifters. Writers like John Keel and especially Linda Godfrey have chronicled the saga of true modern werewolves and shape-shifters in America. But long before creatures like the Michigan Dogman or the Beast of Bray Road shambled forth under a full moon, the stakes and fires in the old world darkened the air with the smoke and smell of burning flesh.

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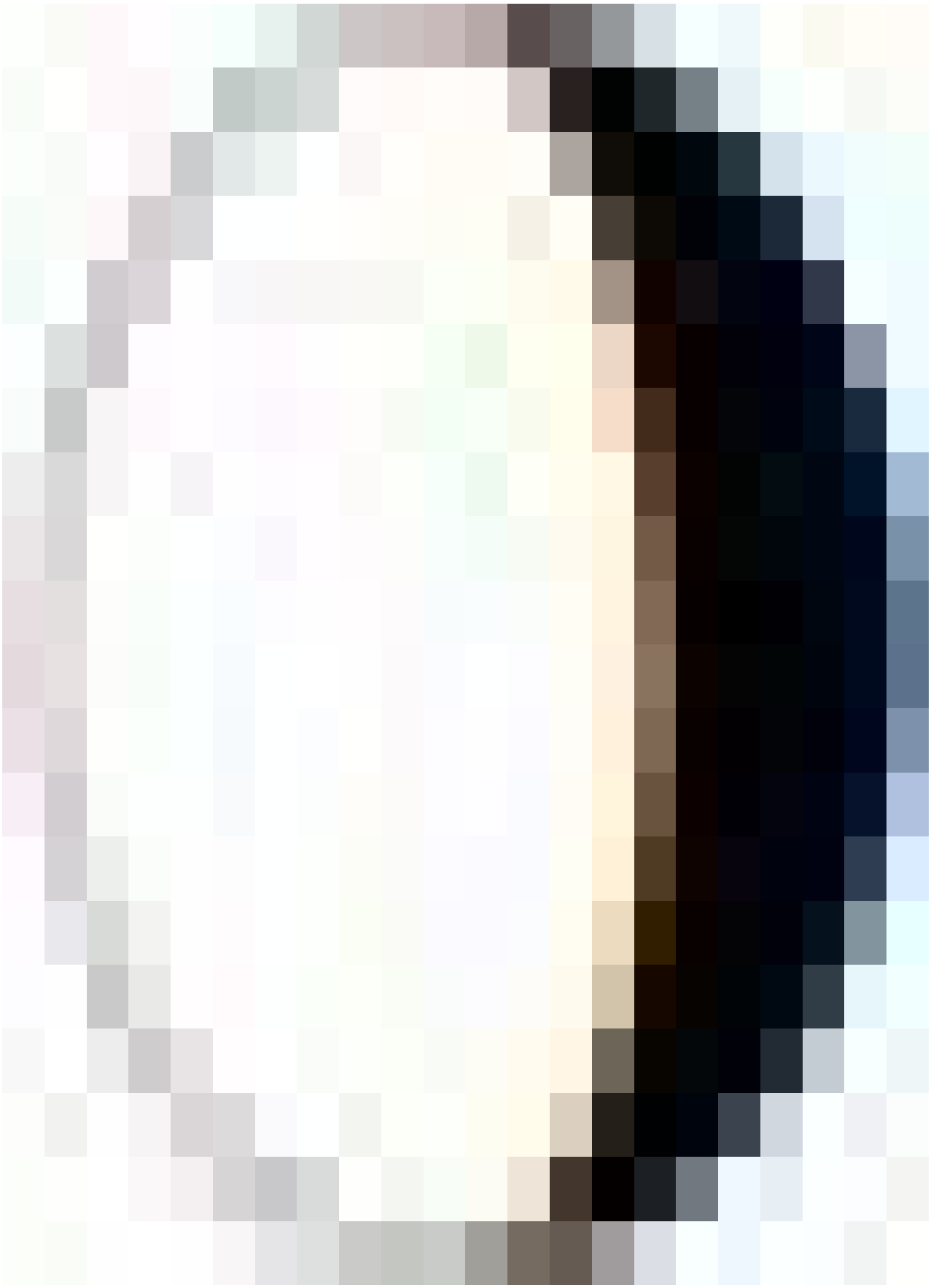


New Orleans' Werewolves

Alyne Pustanio

In the 1970s the area east of New Orleans was experiencing amazing growth, fueled by the phenomenon of "urban flight" sweeping people out of the older sections of the city. The influx of new residents created a neighborhood typical of the time, one of cookie-cutter brick homes, neatly paved streets with bright lights along every block, and a shiny new shopping mall where the "upwardly mobile" spent their time and money. In short, East New Orleans was the last place one would expect to come into contact with the palpable reality of an ancient fear: werewolves.

Several individuals living in East New Orleans during the 1970s and into the early 1980s, were forced to come to terms with the apparent existence of something they had all been taught existed only in fairy tales and movies. In short, although the modern landscape of East New Orleans was the last place anyone would expect to encounter a monstrous being, for a time a very ancient fear became a very frightening reality for the residents there.

By all appearances a werewolf or perhaps even a pack of werewolves had staked a claim on East New Orleans in those days; what follows is just a sampling of stories about encounters with these preternatural beings.

Most of the experiences centered on a particular group of friends, a group that had known each other since early childhood and had grown up in the East New Orleans area. These events followed this group through school and into acquaintances and friendships that lasted beyond the school years. The

neighborhoods of East New Orleans were close and clustered together, new ones abutting the more established areas; and as with neighborhoods elsewhere across America, East New Orleans had its common archetypes. There were the jocks and cheerleaders, the brains and the stoners, the bikers and the bums, and always another caste, one that was often a combination of other types all brought together by a common thread—an attraction to the occult and supernatural.

Many from that era will recall the girl, an “Army brat” (someone born on an Army base) around fourteen years old, who moved into a neighborhood off Chef Menteur Highway with her family. By all appearances she and they were quite normal. But it soon became the talk of the neighborhood that while Dad served his country at the nearby Army reserve installation and Mom was busy with her PTA duties, the kids were finding interesting ways to amuse themselves.

The fun seemed harmless enough. It began with impromptu séances. The kids and a group of friends would gather together in the bedroom of the eldest daughter and sit in a circle, trying to contact everyone from Cleopatra to Al Capone. The only thing they ever accomplished was scaring themselves silly, until the day a new kid joined the group.

He was dark, quiet, and for the most part unhindered by any kind of parental influence. When he came to the séances he brought the hippest music, the coolest incense, and the best pot. One day he brought a black light bulb to enhance the atmosphere. Not long afterward he brought a new toy and introduced the group to its first experience with the Ouija board. Before long, as they started to get results, the group started using the board more and more.

At first the spirit contact seemed as random as that of the disorganized séances. But soon a dominant spirit began making itself known. Moreover, it seemed to be focusing all its attention on one person in the group—the Army brat. This frightened almost everyone else, except of course the boy who owned the Ouija board, and the girl herself, who found it intriguing that a spirit would be trying

so obviously to make direct contact with her. Eventually, the other members of the group trickled away and, perhaps for lack of an audience, the dark boy lost interest as well; he left his Ouija board with the girl, who now found herself the center of its attention.

The messages had always seemed disjointed, but as the girl continued to use the board alone, things began to make more sense. Unfortunately, the messages coming through soon took an ominous tone. Words like “family,” “curse,” and “you” kept being spelled out; before long these were being augmented with phrases like “past reborn” and “came back.” The girl found herself completely mystified and told the board as much. That’s when it told her to “true dream.”

Not long afterward, the girl’s dreams turned dark. As she slept, a state of complete anxiety took over. Her dreams were more vivid than ever before: most of them began with a feeling of flying or floating, as if she were floating out of her body. Soon she was able to look down and see her body asleep on the bed beneath her; in the dream state she was free to fly but it seemed she always preferred running and the feeling of the earth under her bare feet. In every dream she found herself running through deep, impenetrably dark forests, but without any fear. Her every sense seemed heightened, and she could distinguish the smell of the resinous woods, the mossy, heavy air of the underbrush as she moved about it, the rush of fresh air as she jumped and bounded in her dream form. Before long she began to feel a strange connectedness to the dreamy landscapes; she experienced it from an almost feral point of view. In one dream she looked down at her swiftly moving feet and to her astonishment saw massive animal paws there instead. It was after this dream that she woke to find her feet caked in mud and grass. In a moment she realized, this was the curse: she was turning into an animal!

Seeking answers from the Ouija board, she found it completely mum. It would not respond in any way to her attempts at communication; the planchette, and apparently the spirit, remained unmoved. With the spirit of the board aloof from her, the girl sought out other sources that might explain what was happening to

her. First she went to the boy who had been the original owner of the board. She almost expected him to be amused, and when she had poured out her story and her fears, he didn't disappoint her; when he called her "crazy" she realized for the first time that to him the board had always been just a game. He hadn't believed in it at all.

She next approached a group of college-age girls who had made no secret of their practice of Witchcraft and the fact that they operated as a coven. For the first time the girl found sympathetic ears and learned that she was experiencing "lycanthropic" events; she was turning into a werewolf. They gave her constructive suggestions for how to lift the curse, but then it was the Witches' turn to be astonished when the girl begged them to help her permanently transform into her werewolf shape. The Witches balked and refused, telling her that it was against the natural order of things for them to interfere, that if the girl was meant to live permanently as a werewolf, the transformation had to happen in its own time.

Needless to say, the girl was dissatisfied when she left the coven. Soon she began to formulate a plan in her mind. Secreted in her room, she once again consulted the Ouija board and to her surprise it began to respond once again. In messages that would have seemed garbled and unclear to anyone else, the girl read what she wanted to hear. "Blood" and "eat" meant she needed to eat blood; the nearest source for this was the raw meat kept in her family's refrigerator. The word "mirror" sent her to the mirror where she spent hours studying her own face, contorting it into animal-like grimaces and movements. She broke her dental retainer into pieces, knowing her parents would refuse to replace it, thus allowing her already prominent under bite to become even more pronounced. She ceased wearing makeup or grooming herself properly, and when her classmates began to make fun of her at school she simply stopped going and instead spent her days in nearby Joe Brown Park.

Sometimes she would take a bus or walk all the way to the French Quarter where she spent time exploring the little occult bookshops that seemed to be

everywhere in those days. Ultimately this led her to the most famous of these shops, The Witches' Workshop, owned by Oneida Toups, the great Witch Queen of modern New Orleans, and her husband, the warlock "Boots." Although nobody really knows what she learned there, everyone who knows the story generally agrees that it was Boots who New Orleans' Werewolves gave her the token, talisman, or spell that allowed her to realize her dream of attaining her werewolf form forever.

Back home the girl's parents were hearing strange complaints from her siblings. She would scratch the walls, they said, and growl, making horrific sounds that kept them petrified in their beds. The parents were mystified until the other children told them that their eldest daughter might be getting out through the window at night. Astonished and angry, and thinking they knew very well the explanation for the "growls" and other sounds being heard, the parents confronted their daughter with accusations of bringing boys back to her room at night. The girl laughed wildly, a response neither parent expected; but the end result was that bars were placed on her window and a heavy lock on her bedroom door. This, of course, only made the situation worse. Locked up, the girl would yammer the night away, and if the moon happened to be full the yammering was interspersed with doleful howling.

Desperate, her parents did the only thing any loving parents would do in the same situation: they turned to medicine. But multiple doctors gave second, third, and even ninth and tenth opinions, and all were in agreement that there was nothing physically wrong with the young girl. In unison the doctors all suggested that the parents find a good psychiatrist for their daughter because what was wrong with her was obviously all "in her head." Dutifully, the parents followed the instructions of the doctors and put their daughter into treatment with a psychiatrist whose first course of action was to place the young girl on medications to treat everything from depression to psychosis. As often happens, this course of action only exacerbated the girl's apparent "illness" and, as she was soon to discover, instead of treating her symptoms, the medications tremendously enhanced her physical senses as well as her strength. At the very first opportunity, the girl tore the bars from her bedroom window and escaped.

All of East New Orleans was in an uproar. The girl was missing for days. Former friends and classmates let loose with a torrent of all the strange knowledge and assumptions they had collected in their minds about the girl until at last they were all scared to death. Every kid was filled with mortal terror at the prospect of waiting at the school bus stop or walking home from school, not to mention being asked to perform simple chores like putting the garbage out after nightfall. Parents blamed everything from bad parenting to hippy culture for the strange behavior of “that girl.” Oddly enough, however, when the missing girl was ultimately found no one felt any better. Local police had cornered her in Joe Brown Park and taken her to Charity Hospital’s infamous third floor mental ward. The neighborhood never saw her again.

The Army transferred the little family to some other town in some other state where, it can be assumed, they were able to leave the past behind. One thing the family did leave behind was their daughter who, hopelessly and completely convinced she was a wolf, was brought screaming, biting, and howling into the halls of a prominent mental asylum located outside New Orleans.

According to all accounts, she is still there to this day, a woman of fifty-plus years who only eats meat, attacks doctors, nurses, and attendants on a regular basis, and, whenever the moon is full, howls wildly like the caged animal she believes herself to be.

Less than two miles away from where the Army brat turned wolf-girl lived with her family resided another out-of-state “transplant”—a pre-teen boy originally from Mississippi who came to the neighborhood when his mother settled there after a divorce.

His father still lived in Mississippi on a working farm located north of the little town of D’Iberville, and the boy would go there to visit on a regular basis. His

grandparents also lived on the farm. The place was a successful pig farm and had been in the family for generations; and from an early age the boy had been exposed to the grim reality of animal slaughter in his environment. His mother had tried to shield him from the activity, but after his parents divorced that shield was lifted and his father saw no harm in teaching the boy what he called the "family business."

At first upset and uncooperative, eventually the boy began to find ways to detach from the slaughtering process and actually gained an appreciation of what his father called his "craft." When the time came for the boy to slaughter his first pig, instead of approaching it with dread, he found himself actually looking forward to it. Something about wielding the power to kill over another creature, even if it was a helpless pig, entranced the boy and awakened something in him that probably would have been better left undisturbed.

Back at home, with her caring eye, the boy's mother noticed almost imperceptible changes in her young son. He had become more withdrawn and secretive, and he was asking to visit his father and the farm more frequently. In an effort to placate him, she gave in to his sudden desire to have pets, bringing home a dog and two kittens from a local animal shelter. She hoped this would entice her son to want to stay home more and, in fact, it worked for a while. But the visits to Mississippi were inevitable, and since there was no obvious harm being done, his mother could not refuse.

During one particular visit the boy accompanied his grandparents—the sort of strong, sturdy, country people found in the wooded country north of the Mississippi coast—to a local flea market. While they shopped, the boy amused himself among the many booths of local craftsmen until at last he came upon a withered old man selling strange objects made from animal materials. There were belts and bags made of fine tanned hide, wallets, purses, and decorative items including a strange object that the boy had never seen before. The old man called it a "dreamcatcher" and explained that it had been made from the hide of a wolf; the feathers and bits of fur that hung from it on strings of wolf sinew, and

its complicated circular web was dotted with wolf’s teeth.

The boy knew he had to have it, and after much begging and pleading his grandparents finally gave in and bought it for him. When he arrived back at the farm, he immediately went to his room and hung it over his bed, just as the old man had instructed, hoping it would catch good dreams. On his return to New Orleans the boy delicately held his dreamcatcher the whole way. When he was deposited at home once again he immediately went to his room and hung the dreamcatcher above his bed there, just as he had done in his Mississippi bedroom.

By all accounts, the wolf dreamcatcher definitely caught dreams, but to some these dreams might best be called nightmares.

The boy’s mother first began to hear stories of mutilated pets in the fall, when children were returning to school. Neighborhood dogs and cats were being found cut open, skinned, and the contents of their lower abdomens were always missing, along with the genitals. Hoping to shield her son yet again from what she felt was too harsh a reality, the mother mentioned nothing to him about the awful happenings. But she knew kids talked and that he might ultimately hear something from his friends or classmates, so she steeled herself for the time when her son would come and ask her about the horrible mutilations. To her great surprise, he never asked her or even mentioned the subject.

The truth was that the boy knew all about the animal killings. Every night he slept under the dreamcatcher—whether in Mississippi or in his New Orleans home—he experienced vivid dreams in which he moved astrally through the darkness, and with a preternatural swiftness was able to overtake and kill the common animals that crossed his path. At first he used knives in his dreams, the instruments his father had taught him to use in the slaughtering at the farm. Soon, however, he was aware that he had no more need for weapons of any kind; in his dream state, at least, he knew himself to be a predator, and the helpless

animals he chased down were his prey. He enjoyed these dreams immensely, especially the hot, metallic pungency of animal blood as it snaked down his throat. He was one with, but also separate from, the animals he killed; he was more powerful, and he knew it, and it certainly beat any mundane thing he did in his waking life.

The mother watched her son become more and more withdrawn. When his two pet cats went missing, presumed dead, and he showed no emotion, the boy's mother knew something was wrong with her son. Eventually, she began to refuse to allow him to visit his father, opening a whole new round of legal issues and family fighting. But she did not care. Something had happened to her son on those visits; something, at least it seemed to her, had replaced the son she knew and left—she didn't know what. To her he now seemed like an empty shell.

Nothing that goes bad and unchecked ever really gets better, and this is exactly how the story of this East New Orleans boy turned out.

With the cats gone, and confined to his New Orleans home as he was while his parents fought things out again, the boy began to occupy himself with his dog. His mother saw this as an encouraging sign, and certainly her son's disposition was improving; she credited his time with man's best friend for the change in him. One evening when she came home early from work, she found out just how friendly her son was being with his pet.

When she tearfully signed the papers committing him to the boy's mental asylum at Jackson, Louisiana, her son had devolved into a slathering, howling, snapping miniature imitation of a wild wolf. By all appearances his human nature had completely left him; though the doctors could not pinpoint exactly when this had happened, they suspected it was probably the moment the boy had started forcing himself sexually upon his unsuspecting dog.

The pet was mercifully put to sleep. The boy remains committed—and in a devolved animal state—to this very day.

It was around 1972 that a local kid had run afoul of the leader of a local magical coven, a pale teenage boy of about fifteen years of age who always dressed in black, wore sunglasses day and night, had numerous, vixen-like girlfriends who all resembled Morticia Addams, and kept a full skeleton in a coffin in his mother's parlor. According to all accounts, a local pre-teen did something to offend this budding Satanist, and although several attempts were made on both sides to smooth over whatever had been done, what kept trickling down to the kids on the street was that the coven leader was planning to go "ape-shit" on the offending kid and that the coven was going to "take care" of the boy.

Later his picture appeared on "Missing Child" posters on telephone poles and supermarket bulletin boards.

Certainly, it could have been coincidence; and certainly, parents and other adults didn't put much stock at the time in what they considered teenage "posing." But the kids knew better. Something very bad had happened, just as had been promised. The police were called, reports were filed, and police cruisers made prominent sweeps of all the nearby neighborhoods in the days and nights following the boy's disappearance. But, as usually happens among those closest to the source, it was immediately obvious that all such efforts were in vain, and this knowledge kept everyone silent. Magic had been performed and a kid had disappeared.

As days and weeks passed, and the autumn season when the event had occurred passed into a wet winter, the disappearance became less immediate, replaced by other things in kids' minds. In the missing boy's neighborhood, and others nearby, life turned back to a normal routine of school and homework, and whatever pastime got everyone through the night. It was at this remove that word leaked from the dark side that the coven leader had finally spoken out about

what had happened. Although he told only those closest to him, someone leaked the information into the flow of the neighborhood scuttlebutt and that's when it was heard that the missing boy hadn't just disappeared into the blue. In fact, the teenage warlock had cursed the boy and turned him into a werewolf; and although it strained credulity, there wasn't a kid within a five mile radius who doubted the veracity of this pronouncement.

What made the young warlock's admission even more chilling was the fact that curious, at first seemingly unrelated, things had started to happen. Neighborhood cats began disappearing, then small dogs. Other dogs, left out overnight, were heard fighting with something in their yards. When the owners went out to investigate, the intruding animal—for it was obvious it had been an animal—was nowhere to be seen and the family dog was usually mauled; several pets had to be put to sleep after these attacks. Groups of children waiting at school bus stops reported sighting a large, strange-looking yellow dog hiding in the morning shadows or snuffling around in brush nearby as the winter afternoon shadows grew long. The last straw was when the mangy feral animal was seen trying to pry its way through a window into a home—the home of the missing boy's family. The father had taken out his squirrel rifle and shot at the wild dog but had missed. Everyone in the vicinity was in an uproar.

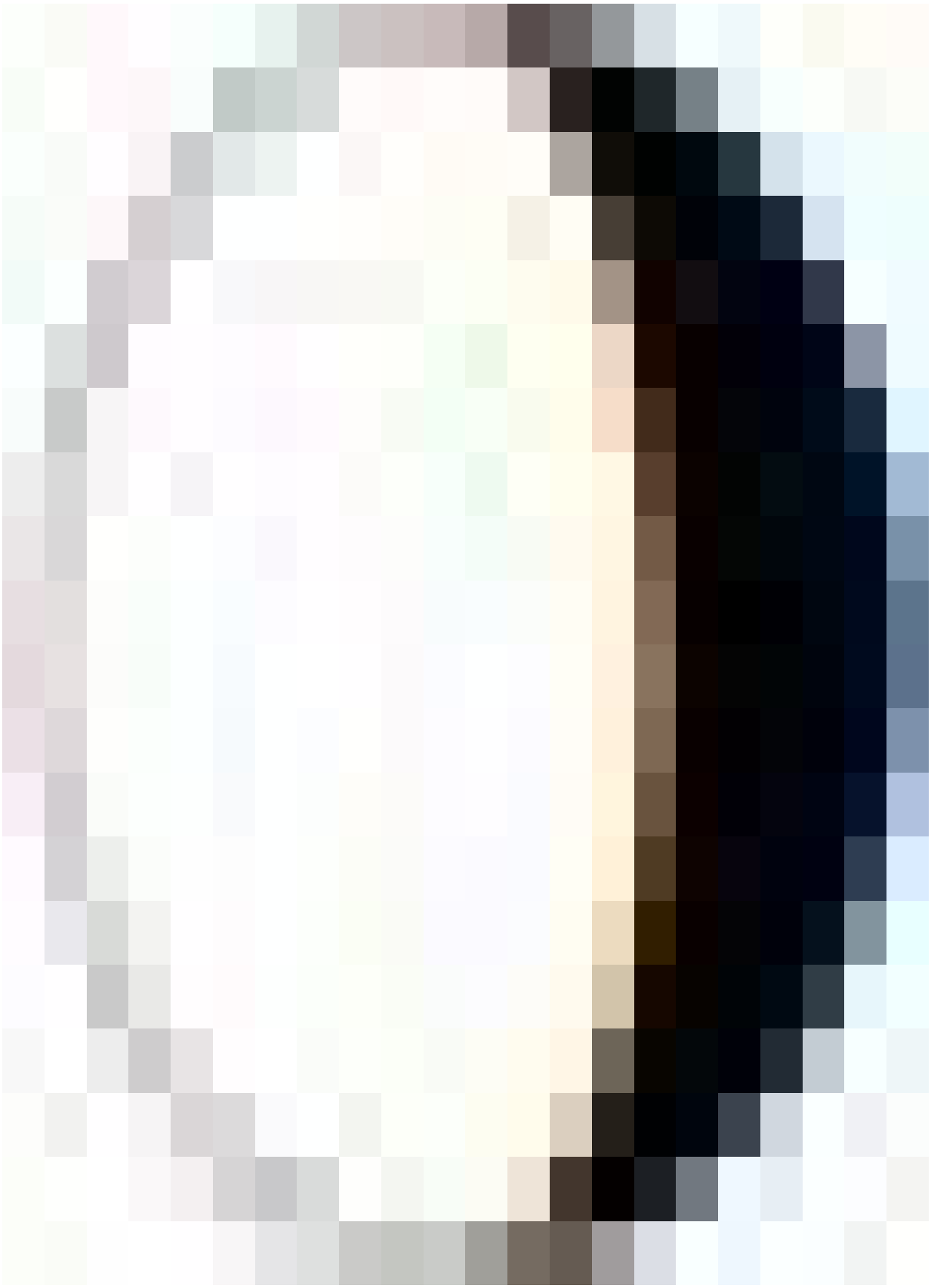
Concerned adults turned to the police department and animal control who showed up and took copious notes, walked around the neighborhood poking into backyards and vacant lots, set some traps, resumed frequent patrols, and reassured everyone that everything would be fine. For a time this prediction was accurate. But the kids knew better; they knew exactly what—or rather, who—that wild dog was.

Despite all the best efforts of animal control to capture the animal and the police to prevent its reappearance, it did eventually reappear when, around the Christmas season following the time when the curse had been laid out, the animal was spotted on the lawn of the local warlock tearing up a huge black cat; it then attacked the house itself, clawing at the windows and baying like a wild

beast at the front door. The parents and siblings of the teenage magician watched in fright from windows inside his house, but no one—not even the warlock, apparently—would come outside.

The police returned, just as the feral dog had moved on to chewing at the tires of a pickup truck in the driveway. As the police jumped from their cruiser, the ravenous dog turned to confront them, teeth bared and bloody from rending tire rubber, every wiry yellow hair on end, blue eyes flashing.

“That was the strange thing,” said the cop who had fired the fatal shot. “I never saw a dog with blue eyes like that. Couldn’t even tell you what breed it was—Some kind of mix.”



The Northumberland Werewolf

In Northumberland County, Pennsylvania, circa 1899, many rural residents had their suspicions about a reclusive old man being a werewolf. While some scoffed at such stories as nonsense and superstition, the Paul family became uneasy when they noticed that the old fellow had taken an apparent liking to their twelve-year-old daughter, May.

Although they had never seen the man do the slightest thing that anyone could consider improper, it made them uncomfortable when he would sit some distance from May while she tended the family's sheep. They knew that their little girl was a lovely, cheerful child who seemed to lift the spirits of all those she encountered, and the elderly gent simply seemed to gain pleasure from watching her performing her daily tasks with the flock. From all they could ascertain, he never even spoke to her or disturbed her duties in any manner whatsoever.

Other shepherds found it strange, though, that while the wolves in the area were so bold that they could attack flocks of sheep in broad daylight, they never bothered the sheep that were tended by little May. Some had witnessed the wolves approaching her flock, then turn tail and run away. Such bizarre behavior on the part of the beasts only increased the gossip about the old man being a fierce werewolf that could frighten normal wolves away.

One night when the moon was full, a hunter spotted a gaunt old wolf skulking out of the underbrush and preparing to cross the road. Thinking of the twenty-five-dollar bounty on wolves, he took aim and fired. He could tell from the yelp of pain that his bullet had struck home, but the wolf staggered into the thicket. Deciding it was too dark for pursuit of a wounded wolf in such tangled growth, the hunter went home, resolving to return at the first light.

The next morning, he returned to the spot, followed the trail of blood, and instead of the carcass of a wolf, he found the body of May Paul's elderly admirer lying stiff and cold. This confirmed the local rumors about the man being a werewolf, and according to regional tradition, he was buried on the spot, which became known as die Woolf man's grob ("the wolf man's grave").

As the story goes, May Paul continued to tend her family's flocks in the same area for the next twenty-five years. Although wolves and other predators continued to harass the flocks of the neighboring farmers, May's sheep were never troubled. She claimed that the spirit of her werewolf protector still watched out for her and drove away the beasts of prey.

Sources:

Hurwood, Bernhardt J. Vampires, Werewolves, and Ghouls. New York: Ace Books, 1968.

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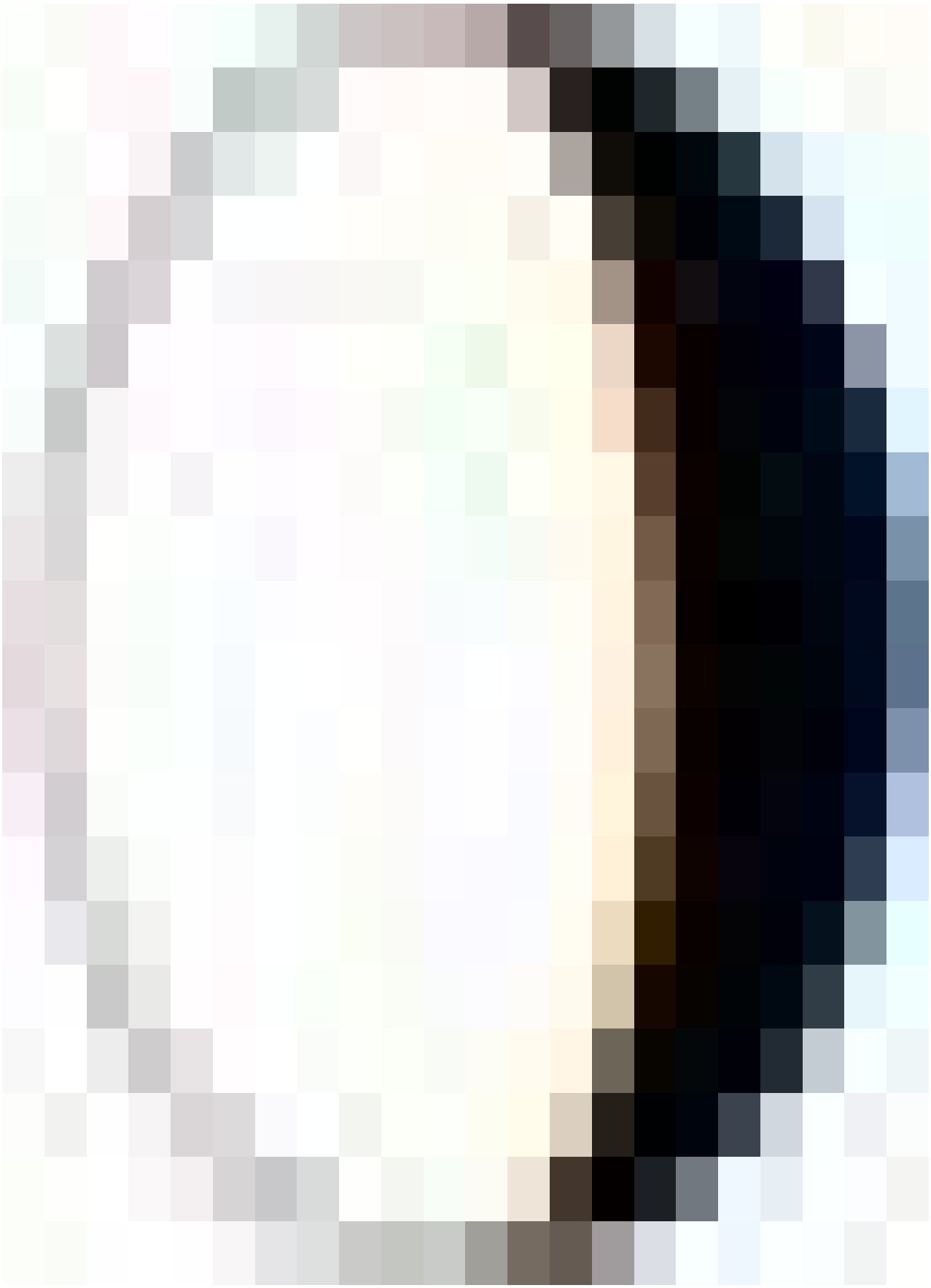

Organization Werewolf

In 1923, a secret terrorist group known as Organization Werewolf was organized in Germany by Fritz Kappe. Their banner was essentially that of the pirates' old Jolly Roger—a black flag with a skull and crossbones in stark white contrast. At first the movement spread rather quickly across Germany, but as a result of a number of arrests by the Weimar government, the Werewolves never became a force that caused any real threat to the Establishment. Quite likely, the more ruthless members of the organization responded to Adolf Hitler's summons for ruthless men to join his Nazi party and to his admonition that Germany's youth should be like werewolves, cruel and pitiless, prepared to erode thousands of years of human domestication.

Toward the end of World War II when the collapse of Nazi Germany appeared imminent, Josef Goebbels revived the Werewolves after Heinrich Himmler's rabid speech in 1945 calling for a new Volksstrum to harass the Allied lines of communication in occupied Germany. The organization took as their insignia a black armband with a skull and crossbones and a silver S.S. Their main function was to assassinate and terrorize anti-Nazi Germans and to harass advancing Allied troops. In Leipzig female Werewolves poured scalding water from the windows of houses onto the heads of Allied soldiers passing below. In Baden, they killed a number of French soldiers by ambushing them as they were resting.

Even after hostilities had ended and the war was officially over, the Werewolves continued their terrorist activities. At the Nuremburg trials, several Nazi leaders testified that the Werewolves were now under the control of the notorious Martin Bormann, who had somehow managed to escape capture by the Allies.

The Werewolves resurfaced in 1994 when Steven Spielberg's masterpiece about the Holocaust, Schindler's List (1993), was scheduled to open in Russian

theaters. Members of the group who were arrested by Russian security forces confessed their plans to firebomb Moscow cinemas showing the film. The Werewolves, estimated at about one hundred members strong, acknowledged that they took their name from the Nazi secret-police operation that went underground once the Allies had defeated Hitler's troops in World War II.

In April 2011, MI5 (British Intelligence) released formerly classified documents that revealed the potential use of poisons employed by Organization Werewolf in their resistance program against the Allies. After the Nazi defeat in 1945, the Werewolves sought to establish a Fourth Reich by sowing chaos among the occupying soldiers by leaving poisoned sausages, chocolate, and Nescafe coffee where they could be found by British and American troops.

MI5 discovered a wide range of deadly poisons and devices that were developed by the Nazi Werewolves:

"Aspirin" tablets that could kill in ten minutes.

Lozenges that would explode upon contact with a wet glass, thereby blinding anyone nearby with shards of glass.

A poison powder to be placed on door handles, books, desks, and other surfaces.

A deadly powder that would cause death either by inhalation or by swallowing to be dusted on food by Werewolf waiters in restaurants.

Tiny pellets designed to be scattered in ashtrays and which would explode when heated by cigarette ash.

Bacterial agents that could be secreted by female Werewolves in their handbags and doused upon top-ranking Allied officials.

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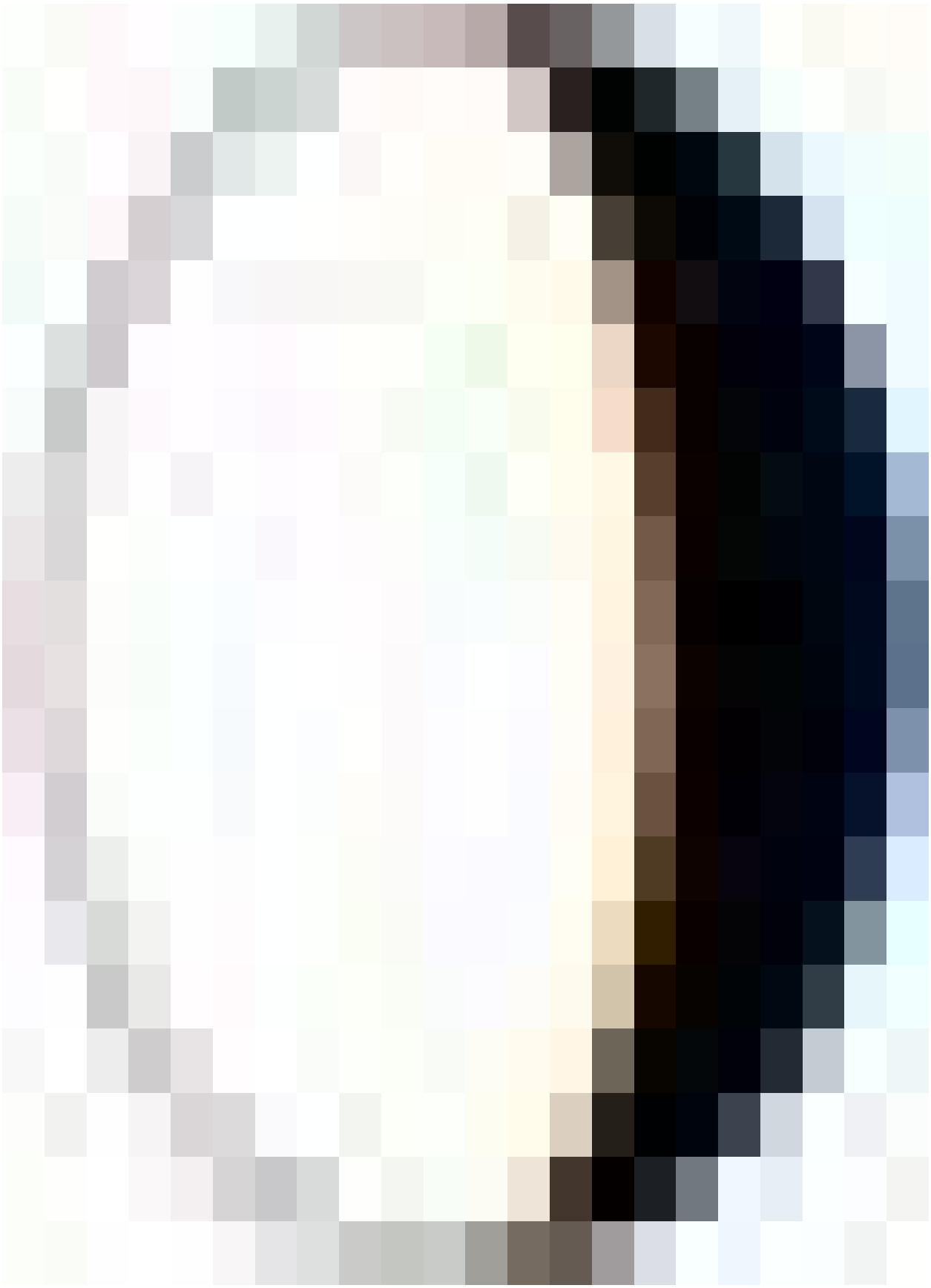
Eisler, Robert. Man into Wolf. London: Spring Books, 1948.

Singer, Natasha. “‘Schindler’ vs. the Werewolves: Spielberg Opus Stirs Controversy in Moscow.” Forward: Ethnic News Watch, July 22, 1994.

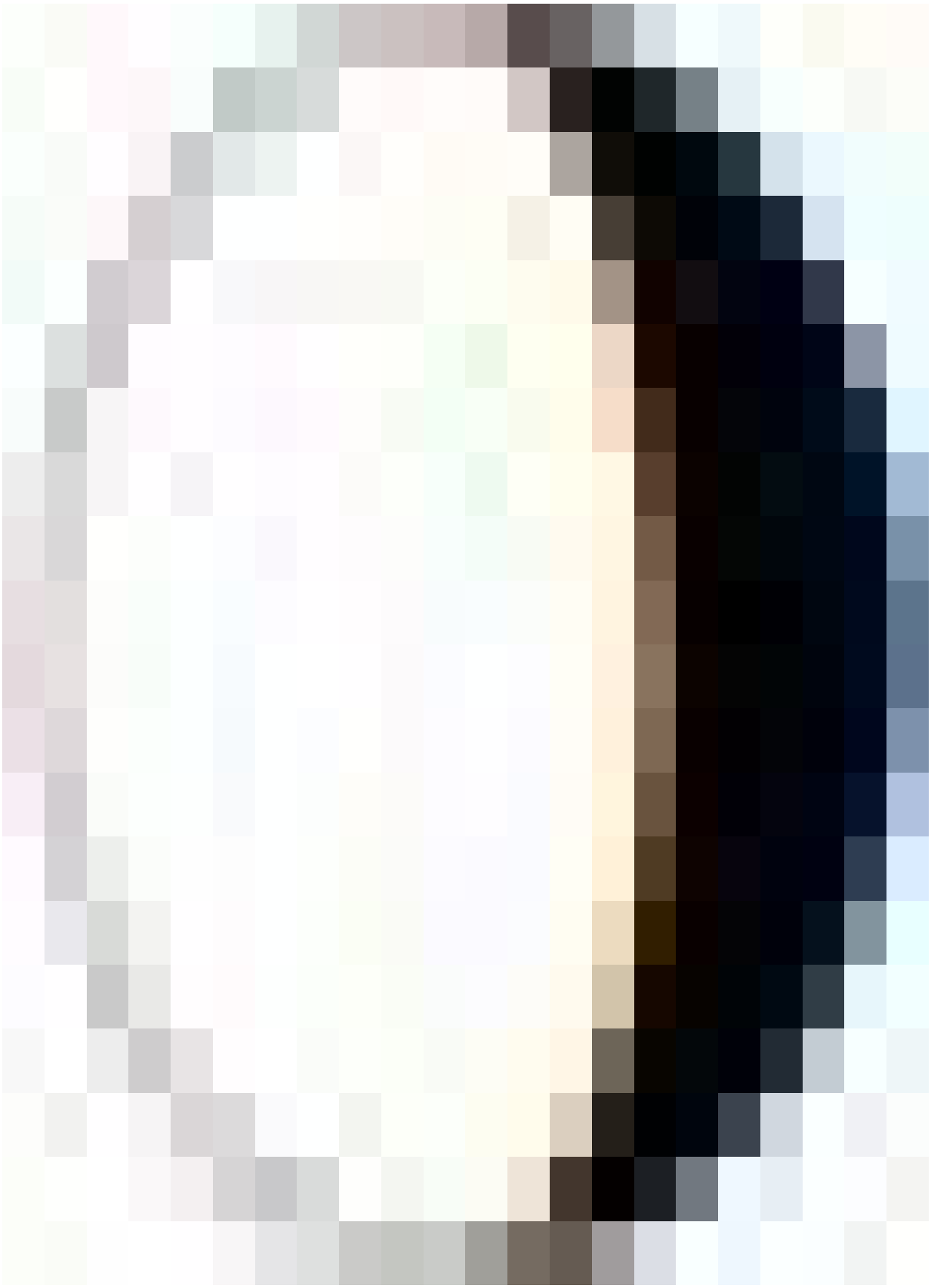


Ouspenskaya, Maria (1876-1949)

Madame Maria Ouspenskaya was a distinguished Russian actress who came to the United States in 1923 with the Moscow Art Theater and remained to play on Broadway and to run a New York acting school before she headed for Hollywood in 1936. In addition to her role as Maleva, the gypsy soothsayer in The Wolf Man (1941), Madame Ouspenskaya appeared in such horror films as The Mystery of Marie Roget (1942) and Frankenstein Meets the Wolf Man (1943). A forceful and popular character actor with her dark eyes and thick Slavic accent, she was featured in a number of Hollywood classics, such as The Rains Came (1939), Waterloo Bridge (1940), and Kings Row (1942).

Sources:

Walker, John, ed. Halliwell's Filmgoer's Companion. 12th ed. New York: Harper Collins, 1997.



Oz

The teenage werewolf of the 1990s is the character of Oz (Seth Green) on the popular television series, Buffy the Vampire Slayer. Oz, like Michael J. Fox in Teen Wolf, is a quiet, unassuming, diminutive high school student until the full moon incites his lycanthropic spirit within. However, while Fox's character was a very hairy wolf boy, Oz undergoes the complete metamorphosis into a wolf in the very best of the classic lycanthropic traditions.

Although his powers as a werewolf have come in handy to assist the Slayer (Sarah Michelle Gellar) and her loyal circle of friends, Oz is accustomed to presenting himself to Buffy's Watcher (Anthony Head) to be placed under lock and key until his lycanthropic seizures pass. Oz had a relationship with Willow (Alyson Hannigan), a Witch and Buffy's best friend, and a sometimes rivalry with Xander (Nicholas Brendon), who has maintained a lifelong friendship with Willow. An essential part of the charm of Buffy the Vampire Slayer is that Buffy, the chosen Slayer, Willow the young Witch, and Oz the teenage werewolf are also just regular high school students, whose place of learning just happens to be positioned near one of the openings of hell and which attracts a nasty vampire, monster, or demon for each new episode.

Sources:

Katz, Ephraim. The Film Encyclopedia. New York: Perigee, 1979.

Walker, John, ed. Halliwell's Filmgoer's Companion. 12th ed. New York: Harper Collins, 1997.

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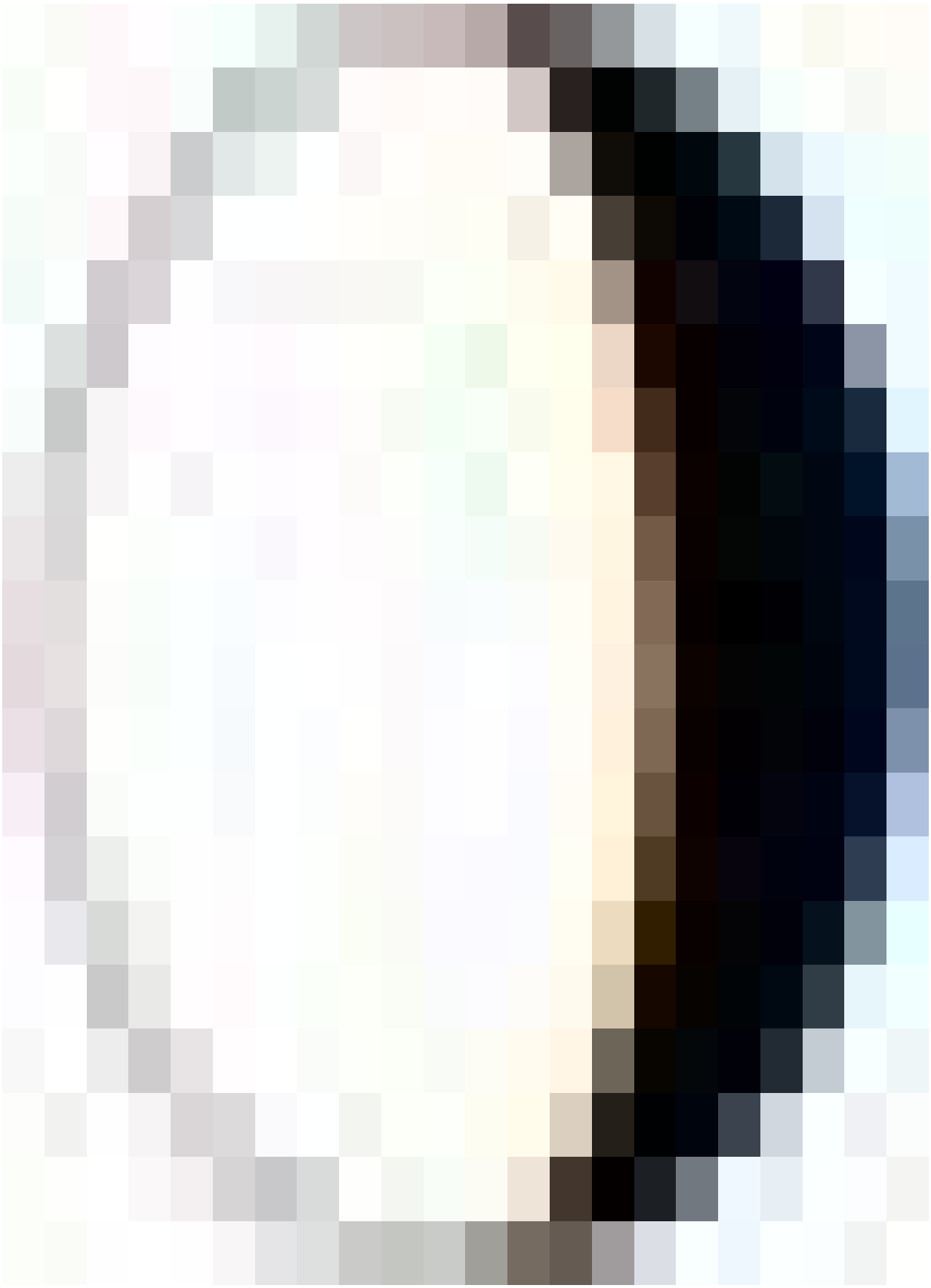


The Packs Den

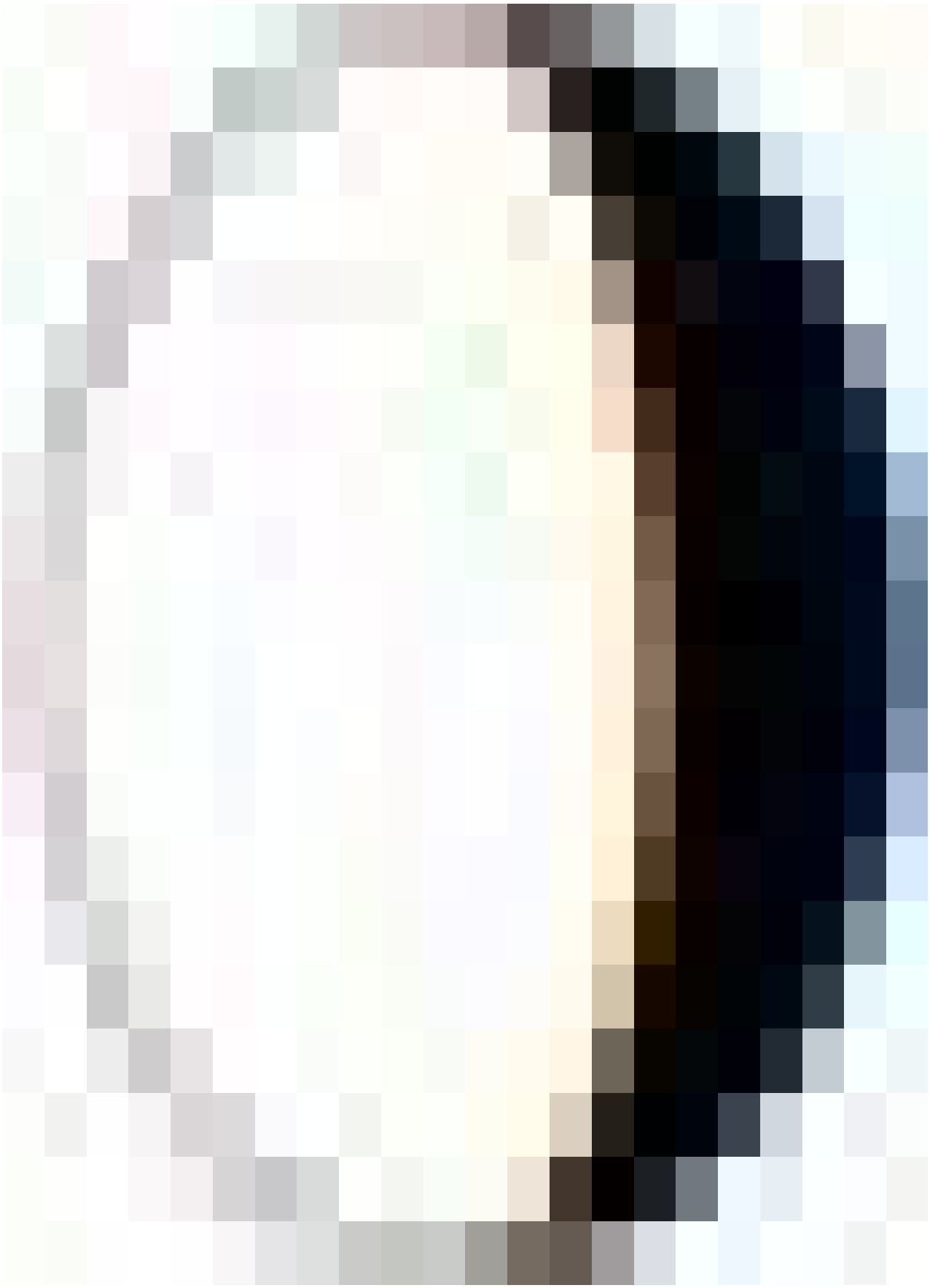
Joshua L. Roberts

While werewolf-related websites are nothing new, this particular site was originally founded by indie filmmaker Anthony Brownrigg as a centralized hub to generate interest and ideas for his werewolf-related project, Devoured. His concept was to create a site where werewolf fans could discuss werewolves and what would make the ultimate werewolf movie. He would then use the information he gleaned from the site to craft a story that would cater to werewolf fans everywhere. Long before Twilight bridged the gap between filmmaker and film viewer, Anthony and his team were pioneering the field and allowing intimate access to the filmmaking world with its highs and lows that had never been allowed before.

Werewolf fans flocked to the site and using the information gathered there, Anthony edited his original script Devoured and renamed it Freeborn. The original script was passed around the site and werewolf fans were allowed to review it and leave comments that could be read by everybody else. Anthony was able to get enough funds together to create a teaser trailer, which included minor CGI effects by animator Timothy Albee. Unfortunately, while Freeborn would later get shelved, The Packs Den would remain, and it is still a hub for werewolf fans and critics to this date.

Sources:

The Packs Den Website. www.thepacksden.net (Accessed March 24, 2011).



St. Patrick

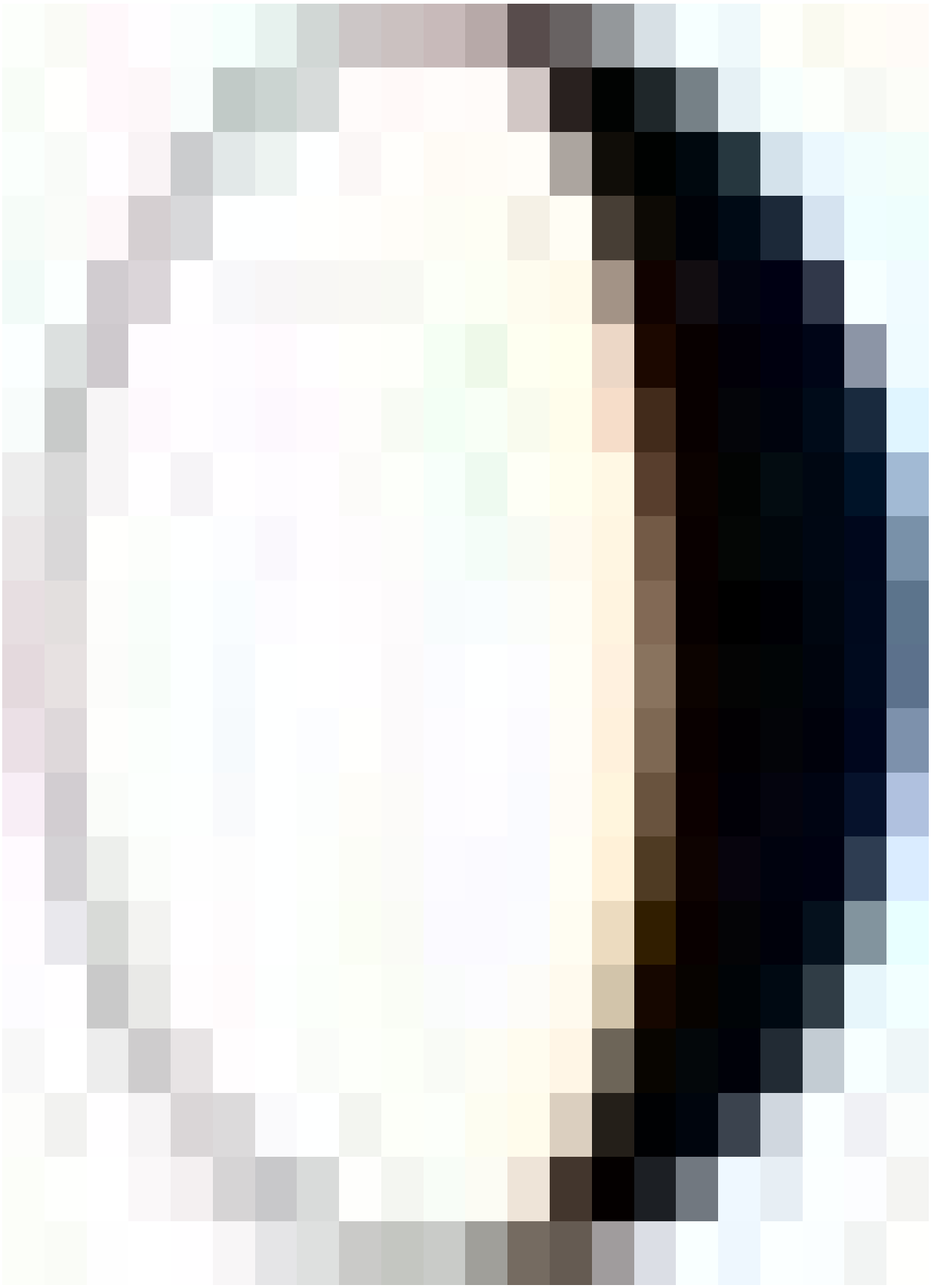
According to legend, St. Patrick once humbled the Welsh king Vereticus by changing him into a wolf. While in Ireland, Patrick became so disgusted with certain tribes who continued to resist his efforts to convert them to Christianity that he cursed them and condemned them to become werewolves. The spell took effect, and the tribes would turn into wolves at a certain time every seven years and they would remain wolves for seven years. During their seven-year-werewolf period, they were not denied the sacraments or the offices of the Church. In his Topographia Hibernica, Giraldus Cambrensis recorded the testimony of a priest who vividly recalled giving the sacrament to a werewolf.

Early travelers to Ireland also insisted that they had met entire families of werewolves and that they had witnessed certain individuals transform themselves into wolves. Up until the end of the eighteenth-century, Ireland was known as “Wolfland,” and werewolf stories abounded in the land.

Sources:

Hurwood, Bernardt J. Vampires, Werewolves, and Ghouls. New York: Ace Books, 1968.

Walker, Barbara G. The Woman’s Encyclopedia of Myths and Secrets. San Francisco: Harper & Row, 1983.



Paulin, Thierry (1962-1989)

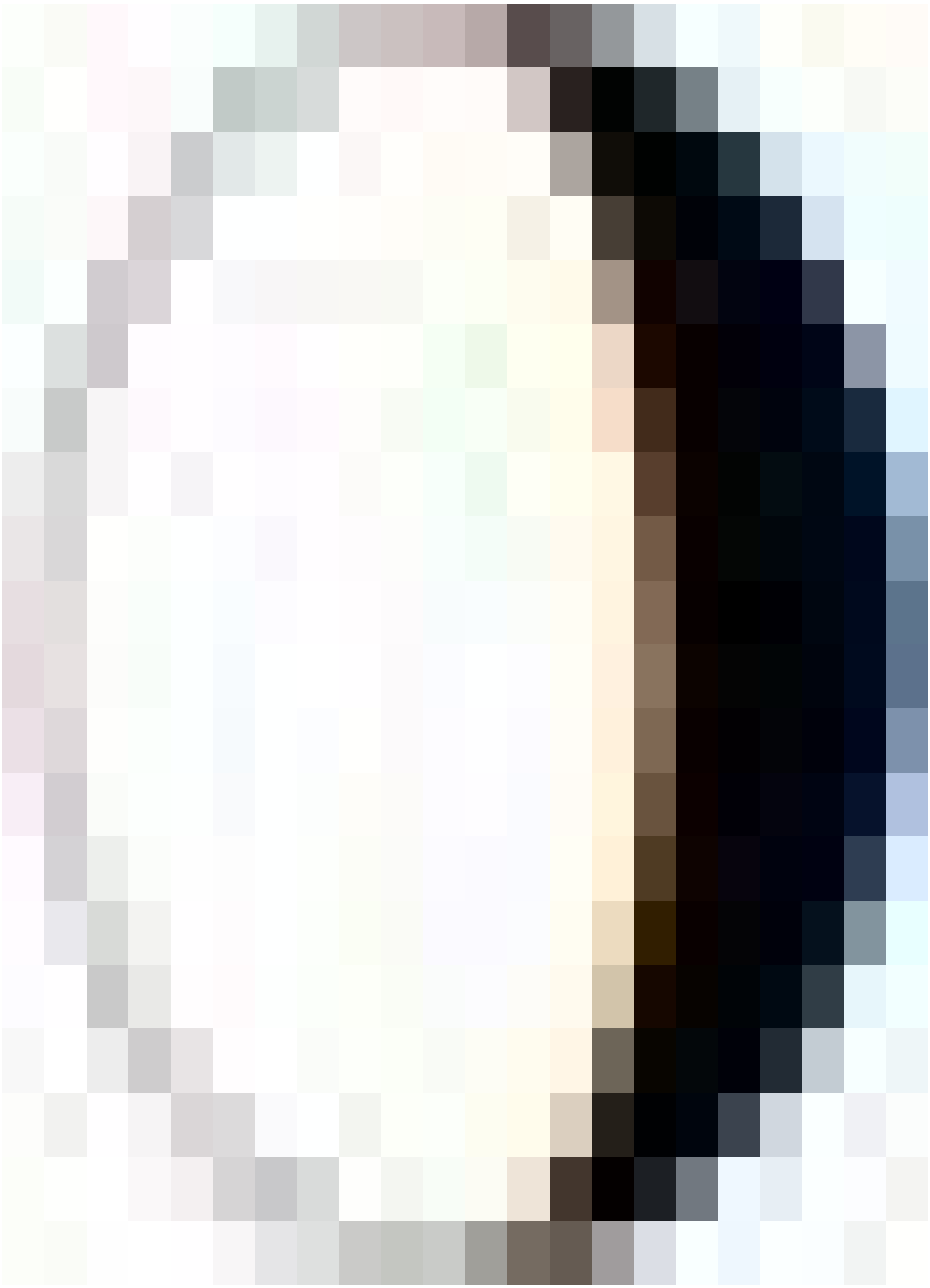
Between the years 1984 and the end of 1987, a modern werewolf sought his prey among older women, suffocating, strangling, stabbing, or beating to death a toll of victims that may have reached as high as fifty. For three anguished years, women over sixty-five in France's capital city lived in terror as the "Monster of Montmarte" struck again and again, torturing and murdering for the sake of a few francs.

At last, in December 1987, the Monster inadvertently left one of his victims, a seventy-year-old widow, with a spark of life remaining in her cruelly beaten body. She provided the police with a detailed description of the beast who had attacked her, and the police recognized Thierry Paulin, a petty thief who already had a record of theft and drug offenses. When his fingerprints matched many of the 150,000 prints the police had accumulated during the three-year death prowl of the werewolf, there could be no mistake—Paulin was the Monster of Montmarte.

When arrested, the twenty-five-year-old, tall, athletic Paulin readily confessed to the brutal murders of twenty-one women in a manner the police found chillingly detached. While he was confined to Fleury-Merogis prison to await trial, Paulin's health rapidly began to deteriorate. It soon began apparent that his drug abuse and homosexual lifestyle had placed him at risk from AIDS. Transferred to the prison hospital at Fresnes, Paulin died on April 16, 1989, from the tuberculosis and meningitis, which his AIDS-impaired immune system could not combat.

Sources:

Lane, Brian, and Wilfred Gregg. The Encyclopedia of Serial Killers. New York: Berkley Publishing, 1994.



Pentagram

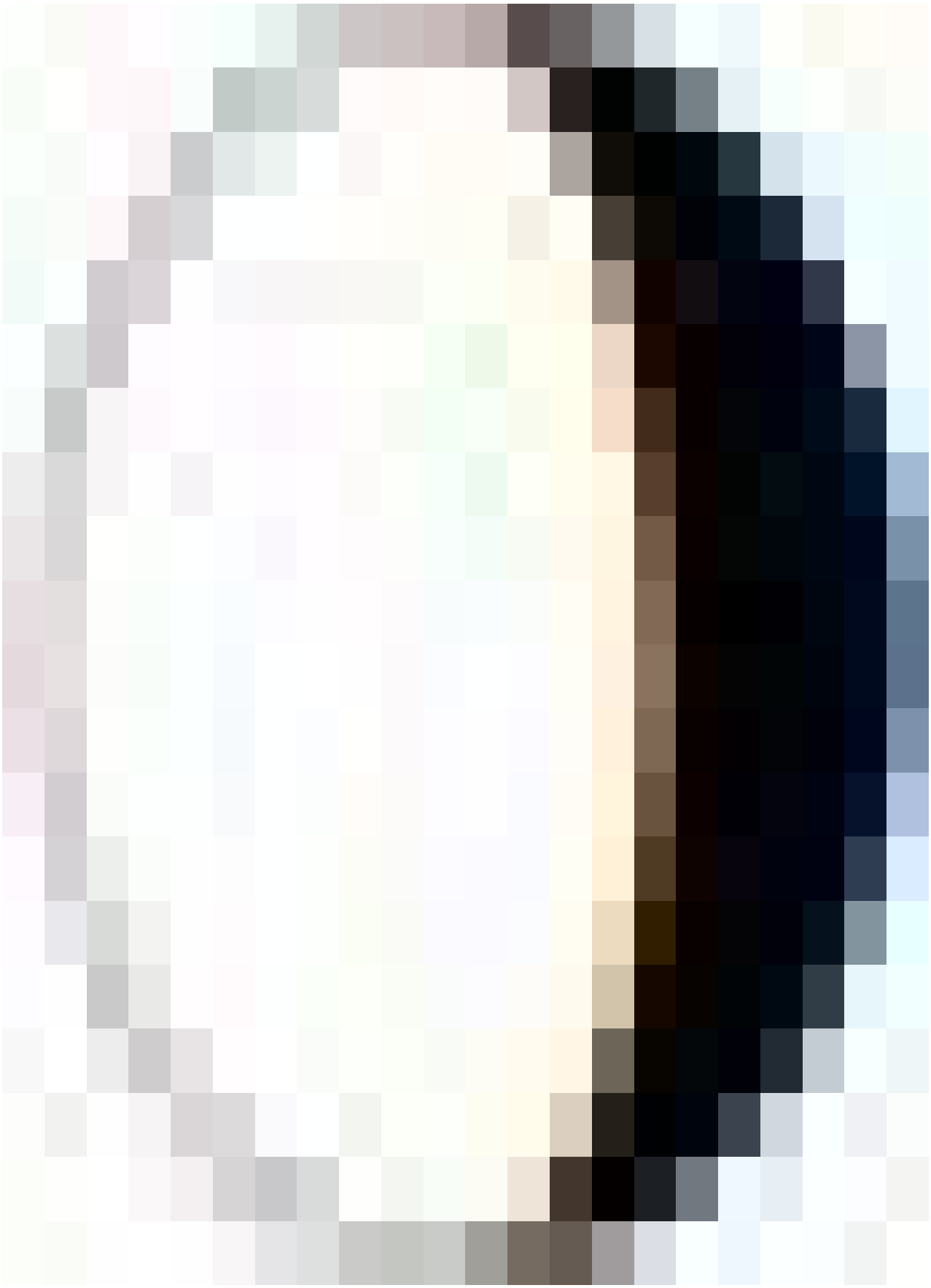
In true magic, the pentagram, the five-pointed star, represents the sign of the Microcosm and is considered the most powerful symbol of conjuration in any magical rite. As a symbol of the Microcosm, the pentagram may represent evil as well as good. If one point is held in the ascendant, it assumes the character of Christ. Some traditions maintain that it was such a star that led the three Magi to the birthplace of the infant Jesus. However, if two points are in the ascendant, the pentagram is the sign of Satan. By such a simple alteration, the pentagram may be used to summon the powers of Light or the powers of Darkness.

In the werewolf tradition, it is said that the sign of the pentagram is to be located somewhere on the person of the lycanthrope, most often on the chest or the palms of the hand. It is also stated in some traditions that the werewolves choose their next victim when the sign of the pentagram appears to their vision alone on either the person’s palm or forehead.

Sources:

Spence, Lewis. An Encyclopedia of Occultism. Hyde Park, NY: University Books, 1960.

The pentagram, the five-pointed star, represents the sign of the Microcosm and is considered the most powerful symbol of conjuration in any magical rite (art by Ricardo Pustanio).



Petronius (c. 27-66 C.E.)

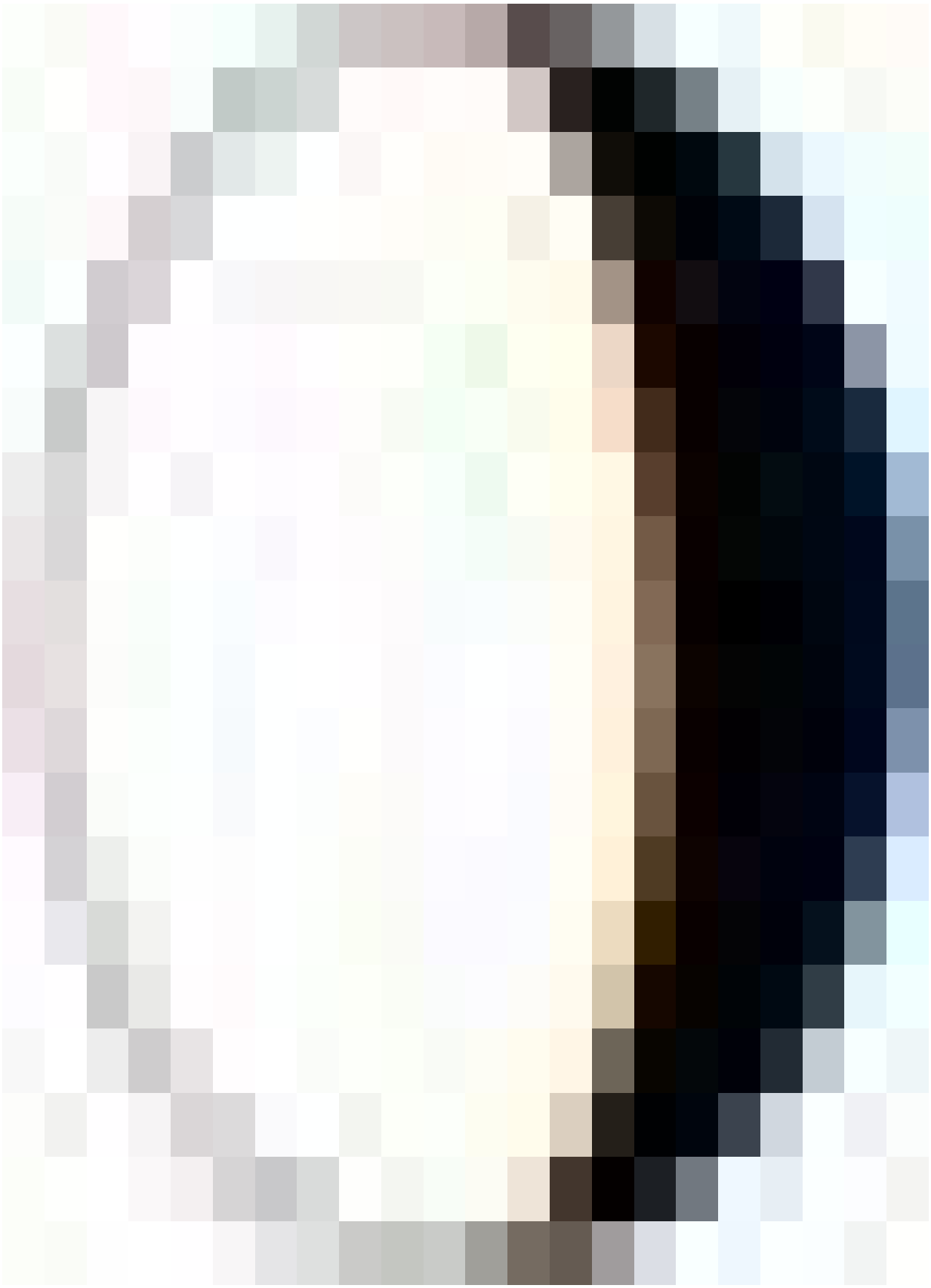
The Roman satirist Gaius Petronius Arbiter, the Arbiter of Elegance, was well-known among his contemporaries as an intimate companion to the Emperor Nero. In his classic work The Satyricon (c. 50 C.E.) Petronius deals with the seamier side of Roman life, in which he chronicles a series of loosely based episodes detailing the adventures of three young men as they wander through southern Italy.

In one of those picaresque episodes, one of the young narrators describes a man transforming himself into a werewolf:

Niceros tells of his soldier friend who stripped off his clothes and addressed himself to the stars. Then he [removed his vestments] and all at once became a wolf, which ran howling into the woods. Niceros next heard from a widow whom he visited that a wolf had been worrying her cattle and had been wounded in the neck. On his return home [he] found his friend bleeding at the neck, and he knew then that he was a versipellis [werewolf].

Sources:

Eisler, Robert. Man into Wolf. London: Spring Books, 1948.

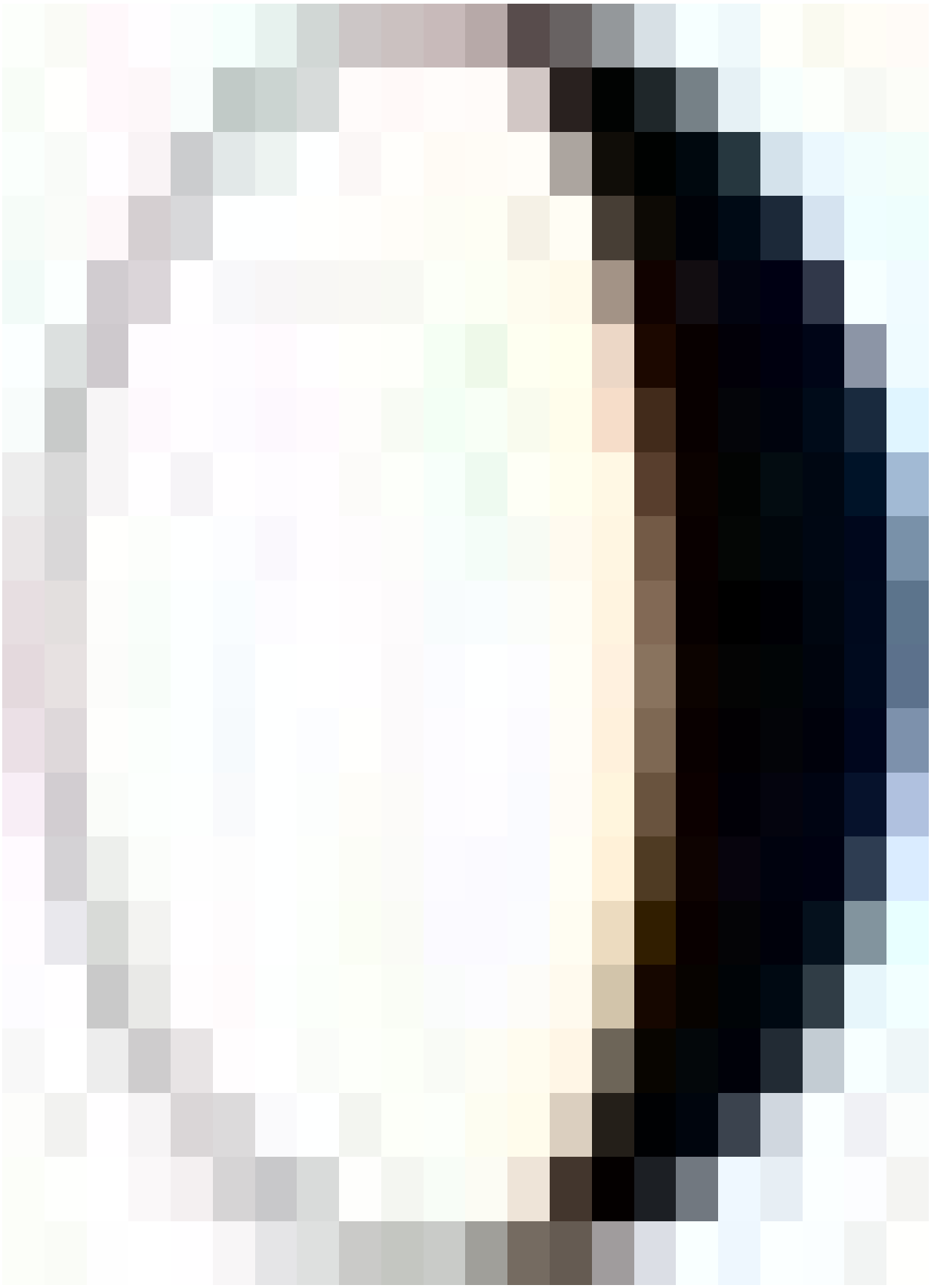


Poligny Werewolves

According to legend, the werewolves of Poligny, France, were exposed in 1521 when a traveler passing through the town was attacked by a wolf. The wayfarer managed to injure the animal on one of its forelegs and to drive it off. The traveler, not wishing to leave an injured wolf that would undoubtedly attack another person—perhaps this time a small child that could not fight it off—began to follow the trail of the wounded wolf's blood so that he might kill it. Puzzled, he discovered the drops of blood led to a house on the edge of the village.

Fearing that the residents inside were being viciously set upon by the injured wolf, the man pushed open to the door to bring his assistance and was shocked to discover a man with a wound on his arm being cleaned by a woman, quite likely his wife. The traveler fled the village in terror, knowing that he had escaped the fangs of a werewolf. He went directly to the authorities and reported that the man, whose name he had learned was Michel Verdun, was most certainly a shape-shifter.

The authorities arrested and tortured Verdun until he confessed to worshipping Satan, murdering a number of men and women, and feasting on their flesh. Under several more sessions of torture, Verdun named two other men who were shape-shifters, Pierre Bourget and Philibert Montot. After enduring days of torture, the two confessed to their power to transform themselves into wolves. Bourget told the inquisitors that he had committed many heinous crimes, including that of snapping a nine-year-old girl's neck and consuming her flesh. All three of the werewolves were executed and burned.



Porphyria

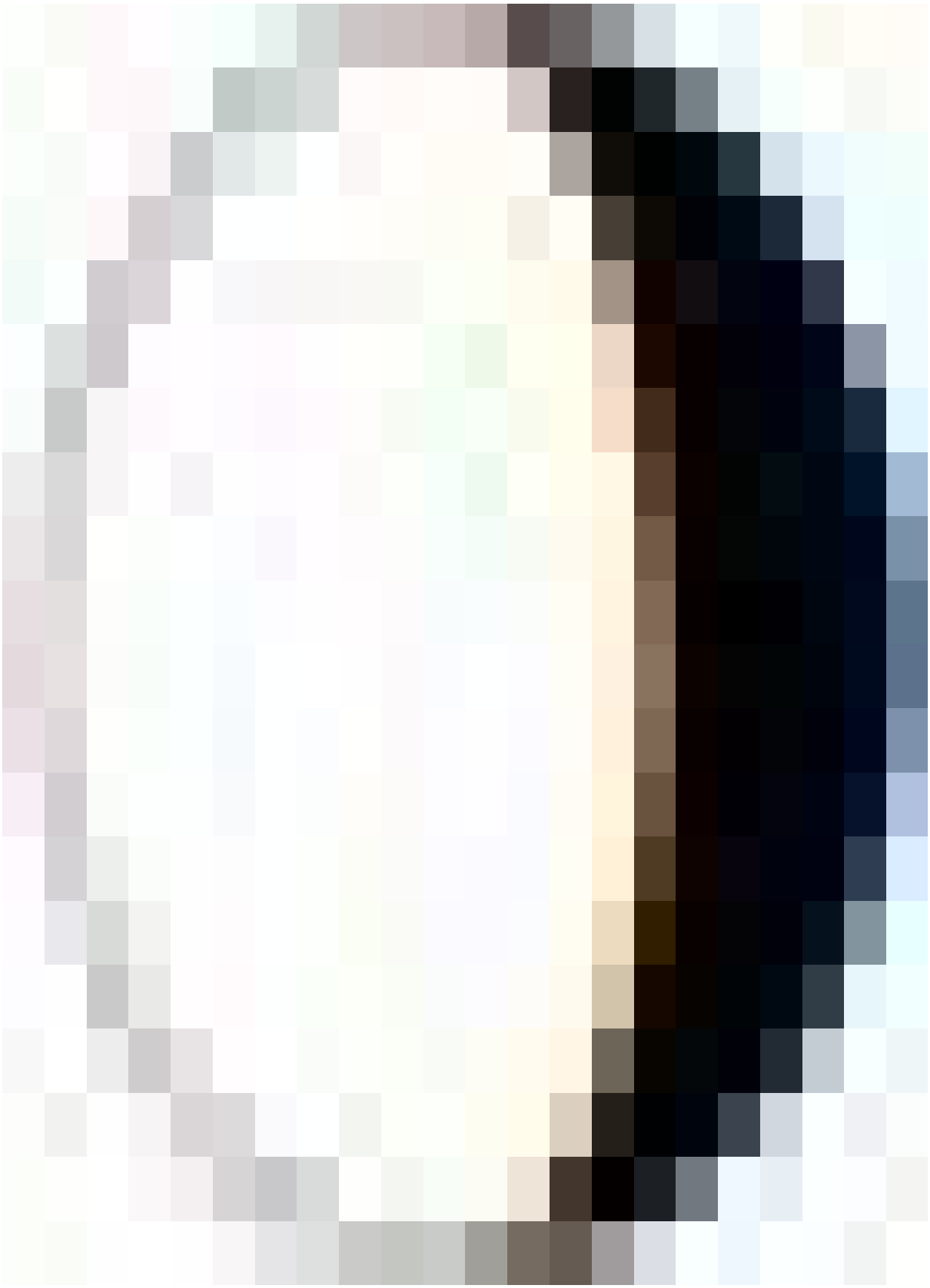
Porphyria is a group of rare genetic disorders caused by an enzyme defect. Because of the affliction, the human body accumulates and excretes one or more of the natural pigments that combine with iron to form aspects of the oxygen-carrying proteins hemoglobin and myoglobin. Such a process causes the individual's urine to turn a reddish-purple color, thus prompting earlier medical consultants to term porphyria as the "royal disease," naming Mary Queen of Scots, James I, and George III among those who passed purple urine.

In addition to the discoloration of urine, porphyria causes abdominal discomfort, extreme nervousness, high blood pressure, perhaps leading to psychotic disorders, epilepsy, and general physical weakness. Another pronounced effect of porphyria is an extreme hypersensitivity to light, a factor that has prompted a number of scientists to theorize that those individuals beset with vampirism in ancient and medieval times may really have been suffering from the disease. In 1964, L. Illis, in the article, "On Porphyria and the Aetiology of Werewolves," set forth his hypothesis that the disease could also account for the old reports of werewolves.

Sources:

Melton, Gordon J. The Vampire Book: Encyclopedia of the Undead. 3rd ed. Detroit, MI: Visible Ink Press, 2011.

Webster's Concise Encyclopedia. Abingdon, England: Helicon Publishing Ltd., 1994.



Possession

The skeptics will say with finality that the evil thoughts and the emotion of the living or the dead cannot overpower the healthy brain of a normal person. The mind cannot be subdued unless by physical distortion or disease.

There are, however, intelligent men and women who feel otherwise. They are convinced that they have felt the touch of demons. In their experience, the admonition, “Get thee behind me, Satan,” is by no means a fanciful directive. Serious individuals claim to have undergone fearsome ordeals in which either they or their loved ones became the targets of vile entities, which sought the possession of physical bodies and minds in order that they might enjoy the sensations of demonically aroused mortals who yield to ungodly temptations.

The cynics and the materialists will dismiss such stories as examples of psychological disorders, but certain mental health-care professionals and those who have been victimized argue that demonic possession is not insanity, for in most cases, the possession is only temporary. The individual who has become possessed is unable to control himself, but, at the same time, he may be entirely conscious of the fiendish manipulation of his mind and body—and in many instances, he may actually see grotesque and devilish faces before him.

Dr. Wilson Van Dusen has served as chief psychologist at Mendocino State Hospital in California and has published more than 150 scientific papers and books detailing the research that has led him to believe that there are entities that can possess the human mind and body. In a landmark research paper, Dr. Van Dusen noted the “striking similarities” between the hierarchy of the unseen world described by the Swedish inventor-mystic Emanuel Swedenborg and the alleged hallucinations of his patients in a state mental hospital. Dr. Van Dusen began to seek out those from among the hundreds of chronic schizophrenics,

alcoholics, and brain-damaged persons who could distinguish between their own thoughts and the products of their hallucinations.

“I would question these other ‘persons’ directly,” Dr. Van Dusen stated, “and instruct the patient to give a word-for-word account of what the voices answered or what was seen.”

On numerous occasions, Dr. Van Dusen found that he was engaged in dialogues with “hallucinations” that were above the patient’s comprehension. He found this to be especially true when he contacted the higher order of hallucinations, which he discovered to be “symbolically rich beyond the patient’s own understanding.” The lower order, on the other hand, Dr. Van Dusen found to be consistently antireligious, and some actively obstructed the patient’s religious practices. Occasionally they would refer to themselves as demons.

The demons, Dr. Van Dusen noted, would suggest lewd acts to their host bodies, then scold them for considering them. “They find a weak point of conscience and work on it interminably,” he said. “They invade every nook and cranny of privacy; work on every weakness and credibility; claim awesome powers; lie, make promises, and then undermine the patient’s will.”

These demonic entities, he learned, could take over a person’s eyes, ears, and voice, just as the traditional accounts of demon possession maintained. The entities had totally different personalities from his patients, which indicated to him that they were not simply products of his patients’ minds. Some of the beings had ESP and could predict the future. To his great concern, Dr. Van Dusen discovered that some of the entities knew far more than he did, even though he tried to test them by looking up obscure academic references.

One of his conclusions was that the demons found it easier to take over the

minds of people who were emotionally or physically at a low ebb. The entities appeared to be able to leech onto those particular individuals because they had been weakened by strains and stresses with which they could not cope.

Other researchers have found that such demonic beings frequently move into the mind and body of drug and alcohol users and actually encourage their unwitting hosts to use more drugs or alcohol, for humans are more easily controlled while they are under the influence of mind-altering substances.

Professor Ian Currie of Toronto's Guelph University stated that he had often come across cases of discarnate entities that wanted to make slaves out of humans, and he readily conceded that mental illness could be caused by possession by spirits. A fellow psychotherapist in Toronto, Dr. Adam Crabtree, a former priest and Benedictine monk, noted that although the reasons for possession vary, sometimes the dead simply do not realize that they have changed planes of existence and wish to maintain their relationship with friends and relatives by occupying one of their bodies.

Quite understandably, since ancient times, possession by demons has been strongly considered by many wise investigators and learned church officials as the principal reason why certain men and women consider themselves to be werewolves. The snarling, growling, grotesque behavior evidenced by so many of those who exhibit signs of lycanthropy would certainly suggest that a ravenous and raving demon had possessed an otherwise normal human being.

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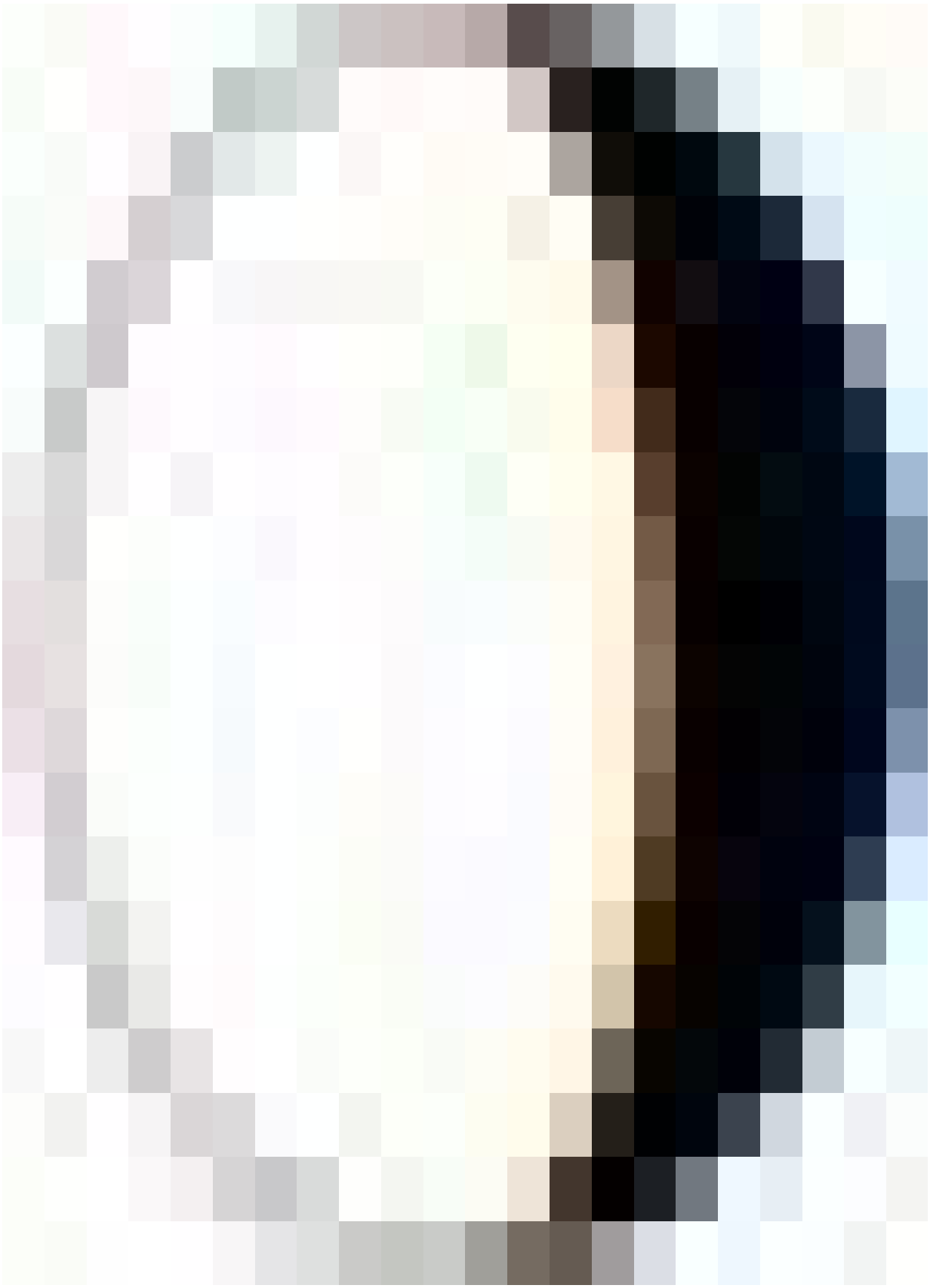
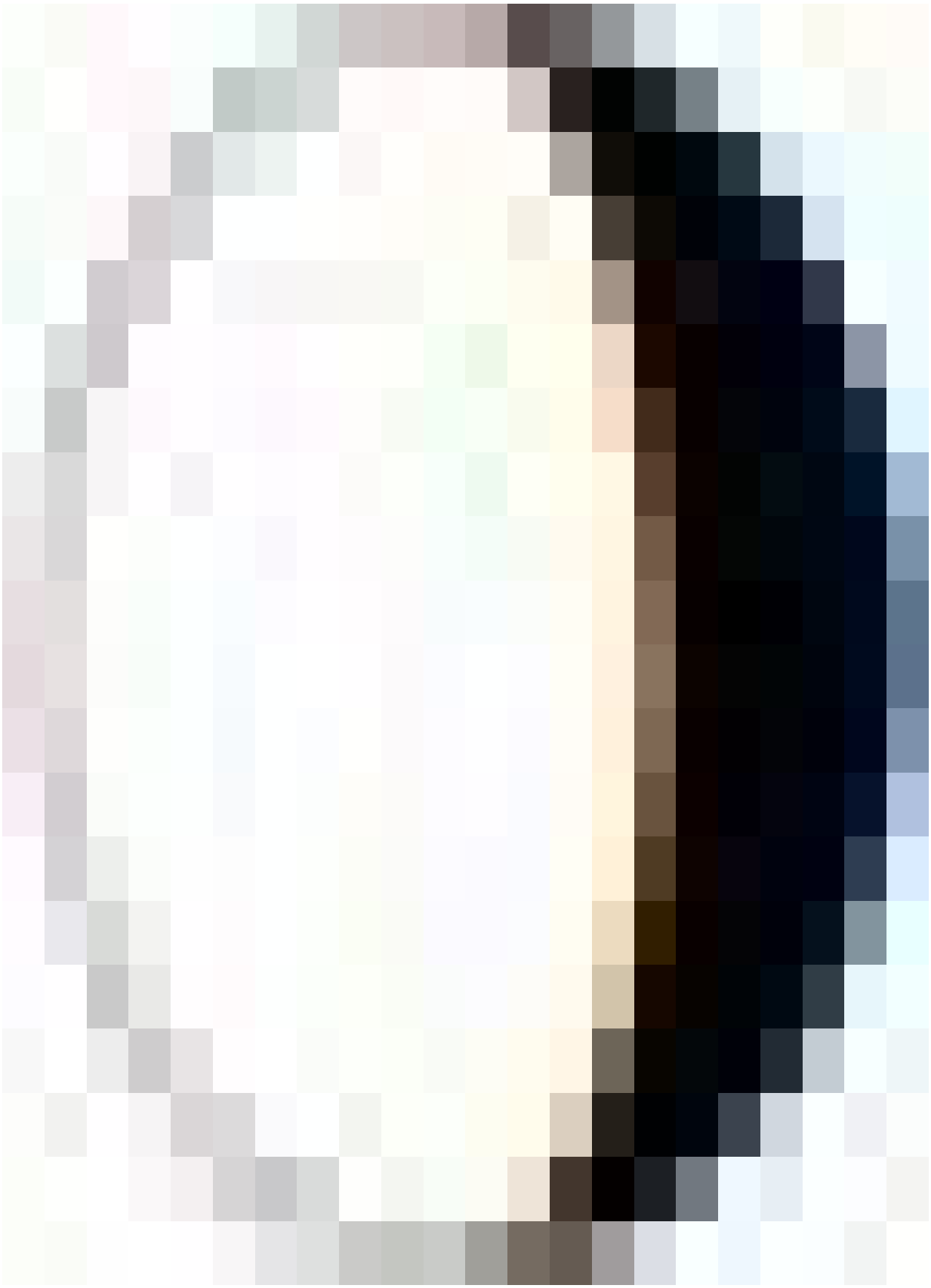


Project Metalbeast (movie, 1995)

In 1974, Operation Lycanthropus obtains blood from a werewolf in Hungary with the intention of using it to create a serum that will transform ordinary men into supersoldiers. Forward twenty years later and a werewolf equipped with experimental metallic flesh becomes a rampaging superbeast. Alessandro de Gaetano directs a cast including Barry Bostwick, Kim Delaney, John Marzilli, Musetta Vander, and Dean Scofield.

Folklorist, occultist, and paranormal researcher Alyne Pustanio writes about the werewolves of Louisiana.



Pustanio, Alyne (I960-)

When Alyne Pustanio writes of the loup-garou, the Ragarou, and other lycanthropes that haunt the bayous of Louisiana, one can almost hear the lupine creatures howling outside the door. Alyne is a folklorist, an occultist, and a paranormal researcher who specializes in raising awareness about the supernatural and occult dangers associated with ghost hunting and other paranormal activities. As an occultist, Alyne draws on over twenty-five years of personal experience with demonic activity and other extreme haunting situations in her own life to help investigative teams and individuals safely explore the dark side of the paranormal; she also seeks to educate others about the very real dangers exposure to the paranormal can create in the lives of those who work with the unexplained on a daily basis. Alyne regularly lectures about the paranormal and unexplained at conventions across the United States and is a popular guest on numerous radio programs devoted to the subject. Recognized as an expert in the field, Alyne is regularly sought out as a consultant for many national and cable network production companies such as SpookedTV/SyFy, Discovery, the Travel Channel, TLC, Animal Planet, and the History Channel, to name a few.

As an author Alyne is inspired by the “gumbo” of supernatural lore and legends associated with her infamously haunted hometown of New Orleans to craft unique tales of terror such as “The Devil Baby of Bourbon Street,” “Violette, The Zombie Child,” and “The Death Mask of the Zombie King.” Her work has previously been featured in Real Zombies, The Living Dead and Creatures of the Apocalypse, and Real Monsters, Gruesome Critters, and Beasts from the Darkside, and she continues to reveal more haunting tales of werewolves in old New Orleans in this volume. Learn more about Alyne by visiting her website at www.alynepustanio.com.

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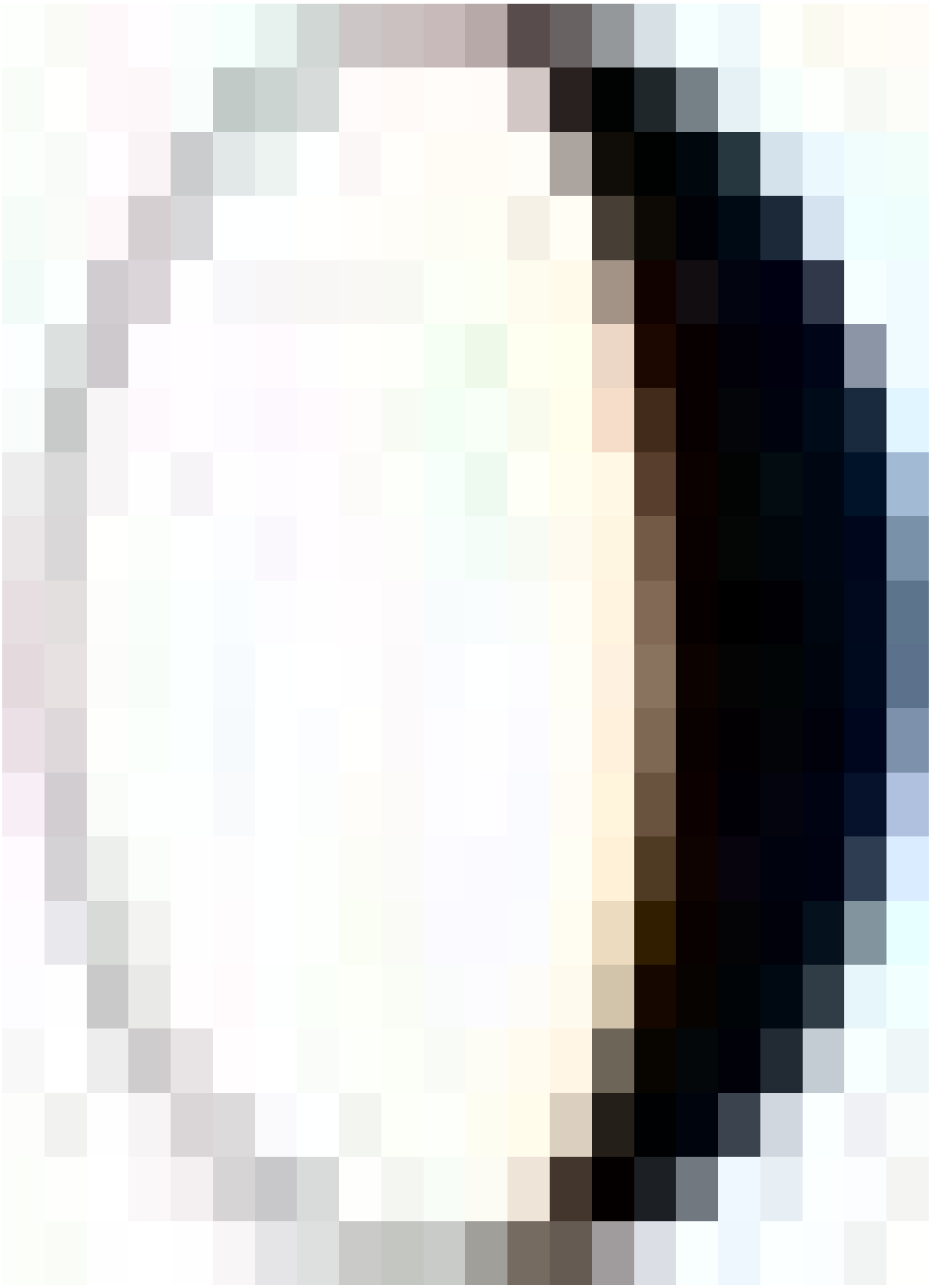

Rains, Claude (1889-1967)

The distinguished British actor, Claude Rains, who played the role of Sir John Talbot in The Wolf Man (1941), had journeyed into the shadowy world of horror films many years before he entered werewolf country. Rains began his acting career at the age of eleven; and before his death in 1967 at the age of seventy-eight, he had been nominated four times for an Academy Award as Best Supporting Actor. Although he never won an Oscar, Rains became the very essence of the debonair villain—a likable bad guy with a ready wry comment to ease the pain of his skullduggery.

Rains came to the United States in 1914 when he was twenty-five. His distinctive, well-modulated baritone voice made him quite successful both on the stage and in radio. He did not become a film star until he assumed the title role in the film classic The Invisible Man (1933), a part in which his true features were scarcely seen at all. After the starring role in Crime without Passion (1934), there followed a series of rather undistinguished parts in such motion pictures as The Clairvoyant (1934), The Man Who Reclaimed His Head (1934), and The Mystery of Edwin Drood (1935). With his portrayal of the wicked King John in the robust Errol Flynn epic The Adventures of Robin Hood (1938), Rains received wide public notice and critical acclaim.

He received his first Academy Award nomination for his portrayal of the corrupt senator in Mr. Smith Goes to Washington (1939). This was followed by his portrayal of Sir John Talbot in The Wolf Man (1941). He received his second Academy Award nomination for one of his most famous roles, Captain Louis Renault in Casablanca (1942), the recipient of Humphrey Bogart’s famous line: “Louie, I think this could be the start of a beautiful friendship.”

Rains also received Academy Award nominations for his roles in Mr.

Skeffington (1944) and Notorious (1946). He had prestigious starring roles in The Phantom of the Opera (1943), Deception (1946), and The Unsuspected (1947). He was Julius Caesar in Caesar and Cleopatra (1946), Professor George Edward Challenger in The Lost World (1960), King Herod in The Greatest Story Ever Told (1965), and in Angel on My Shoulder (1946) he even played the Devil.

Sources:

Maltin, Leonard. Leonard Maltin's 2008 Movie & Video Guide. New York: Signet, 1998.

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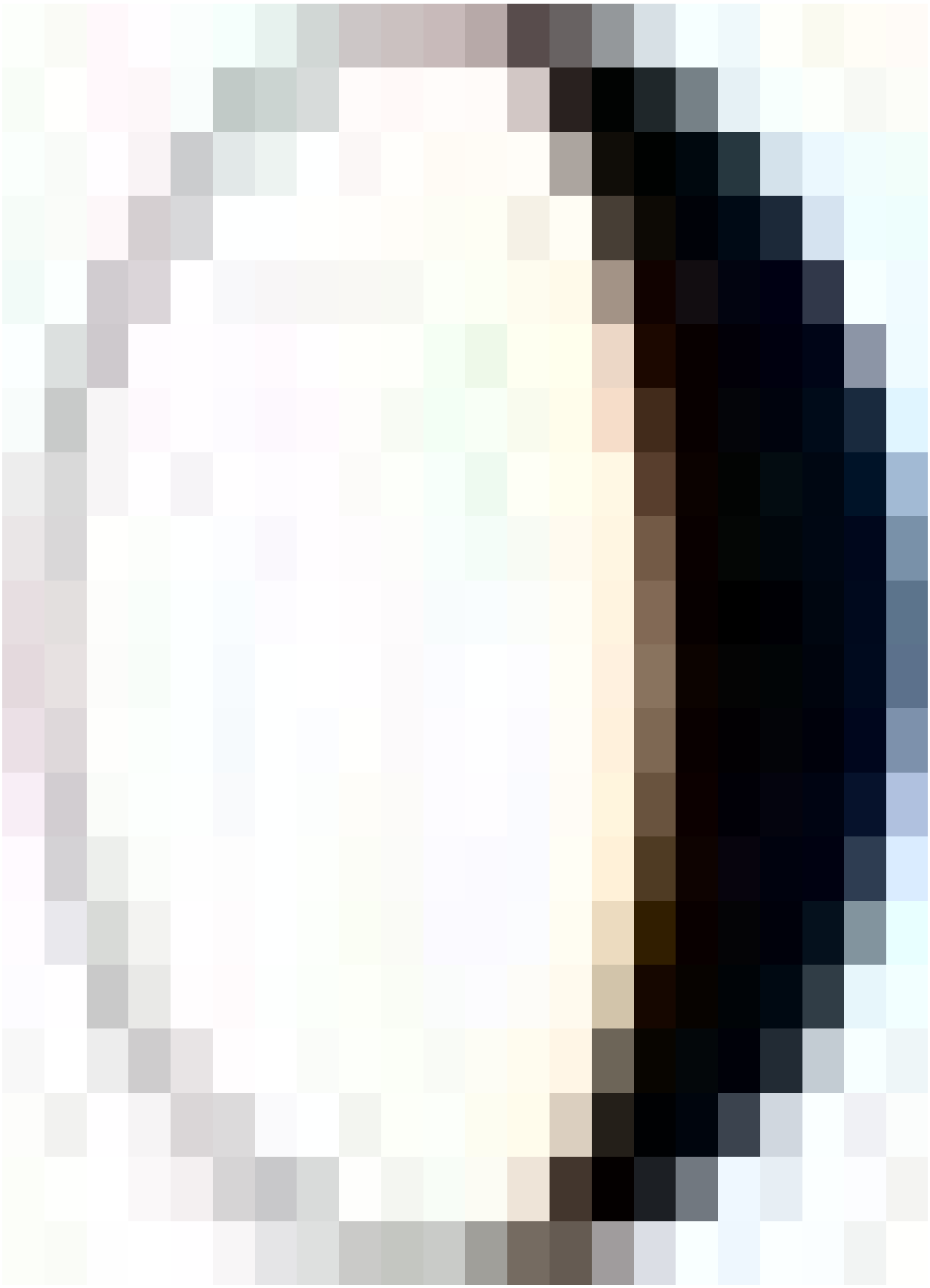
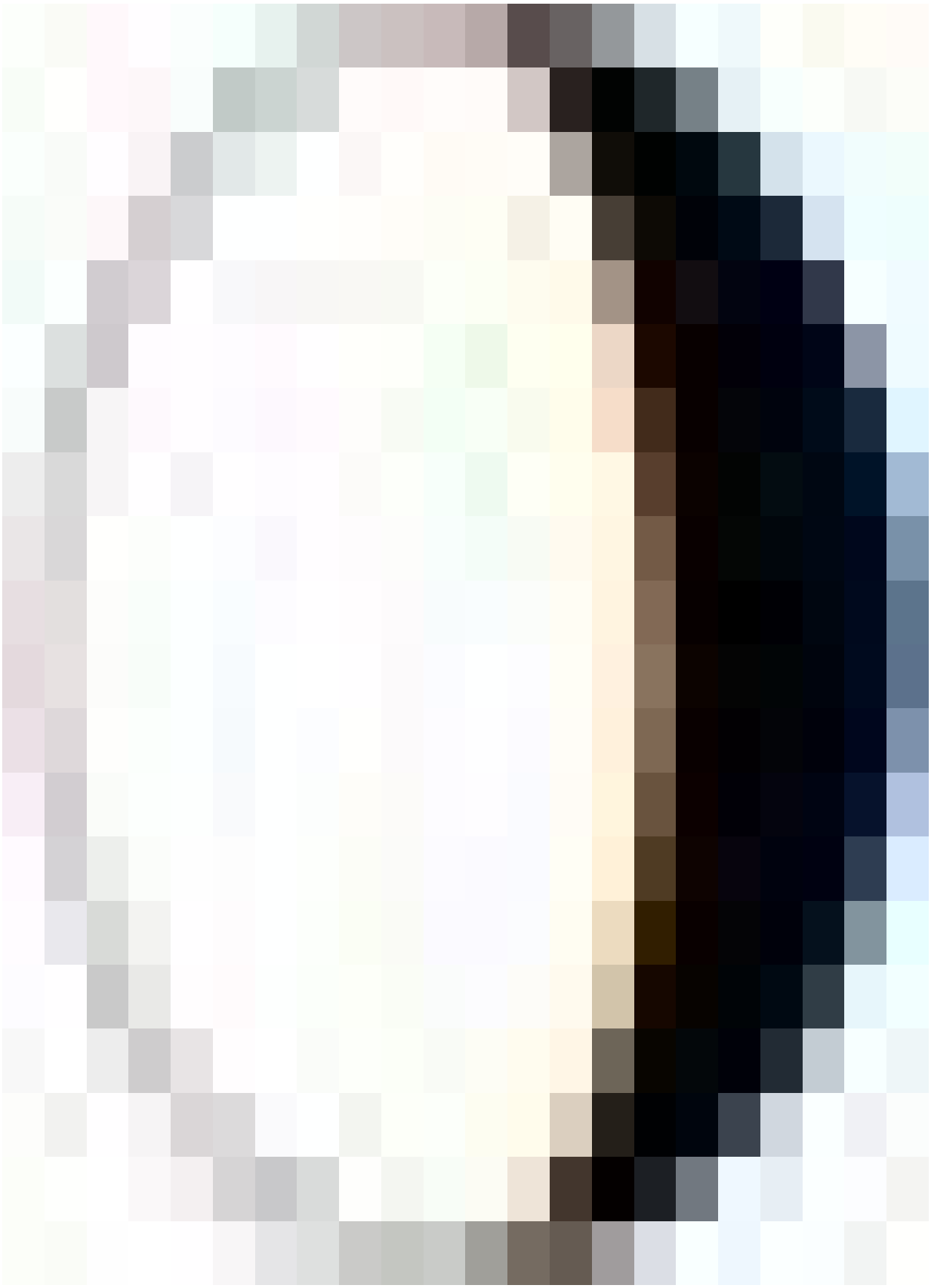


Rakshasas

Many scholars of mysticism and the esoteric declare one type of Rakshasas as the Hindu equivalent of the Nephilim, the giants of the Bible, who declared war on the greater gods. The evil Rakshasas often appear as beautiful women who drink the blood and feed off the flesh of men and women. The Rakshasas also possess shape-shifting abilities, and they take great delight in possessing vulnerable human hosts and causing them to commit acts of violence until they are driven insane.

In appearance, the Rakshasas are most often described as being yellow, green, or blue in color with vertical slits for eyes. They are feared as blood-drinkers and detested for their penchant for animating the bodies of the dead and stalking new victims.

The holy books of the Hindu and the Buddhist, Ramayana and Mahabharata, portray the Rakshasas as a populous race of powerful, supernatural humanoids, numbering both good and evil among their ranks. Because they may also become fierce warriors, the Rakshasas are recruited by the armies of both good and evil. As shape-shifters capable of assuming many physical forms, some debate exactly what their true physical form may be—or if they are primarily spirit beings adapting various material images. Scholars and monks are well aware that the Rakshasas are master illusionists, creating appearances which appear real and three-dimensional to all those whom they may confront.



Abbot Ralph (1150-?)

Many ancient chronicles contain accounts of monsters and demons that leap from dark ambush to kidnap or devour unsuspecting victims. These demons are frequently described in words that bring to mind the appearance of the classic werewolf—"dark and hairy creatures" with eyes that glow in the dark and "the devil's bestial look on their faces."

In his Chronicles, Abbot Ralph of Coggeshall Abbey, Essex, England, wrote about a raging thunderstorm that lashed the countryside on the night of St. John the Baptist in June 1205 and of the lightning that struck and killed "a certain strange monster" at Maidstone in Kent:

This monster had the head of a strange being, the belly of a human and other monstrous members and limbs of animals unlike each other. Its black corpse was scorched and a terrible stench came from it and very few were able to go near.

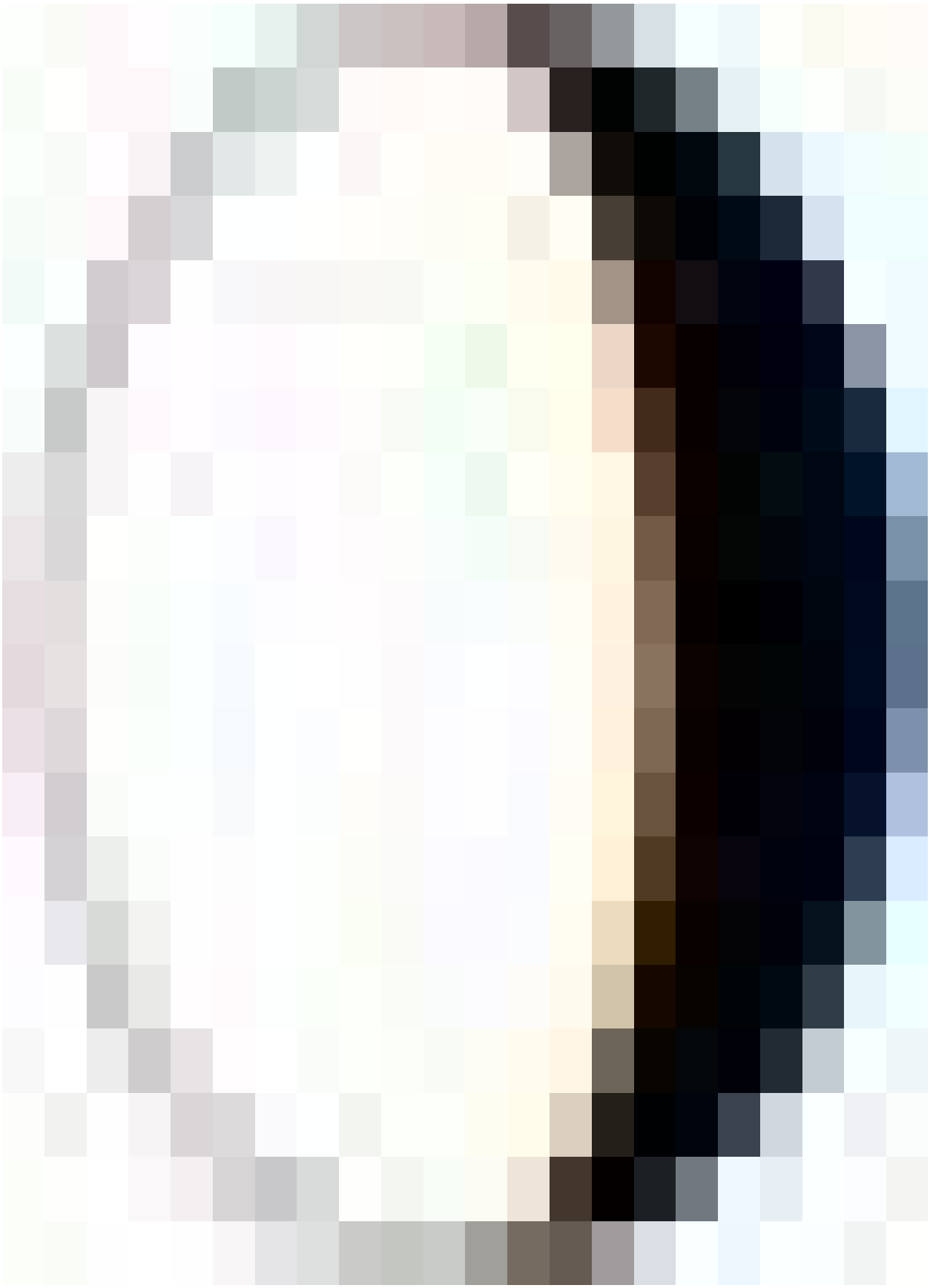
Abbot Ralph recorded another incident that occurred during a storm on the night of July 29, 1205:

Horrible thunder and lightning raged during the night … many thought the Judgment Day had arrived…. Next day, certain monstrous tracks of [large, pointed] feet were seen at several places. The prints were of a kind never seen before and many claimed they were the tracks of giant demons.

Sources:

Hurwood, Bernardt J. Terror by Night. New York: Lancer Books, 1963.

Rakshasas are Hindu gods who can shape-shift and, in human form, often appear as beautiful but bloodthirsty women (art by Ricardo Pustanio).



Ramsey, Bill (c. 1950-)

The first time the eerie sensation overcame him, Bill Ramsey was only nine years old, playing in the backyard with his toy airplane. Suddenly he felt a strange coldness move through him, as if he had walked from the warmth of a summer's afternoon into a frigid meat locker. Later he remembered the sensation as if he had somehow stepped into another dimension, some unearthly place with a terrible, foul odor to it.

Then the peculiar feeling passed, but the boy felt different, as though something frightening had happened to him. He began to perceive of himself as a wolf, and he suddenly felt himself filled with a monstrous rage. To his parents' horror, their little boy began to growl and snap his teeth. He pulled a large fence post out of the ground as if it were a stick, and he tore at the wire fencing with his teeth, pulling it free of the posts. And then the bizarre incident was over. At least for that night. From time to time the "wolf seizures" would take him, but most of the time, Bill was in control.

In 1983, Bill Ramsey was a London carpenter with a wife and a family. On a Monday evening, December 5, he was headed for his second job with the taxi cab company when he felt a severe pain in his chest. He tried to get his breathing under control, but the pain got worse. He had a sense that he was dying, that his entire system was shutting down.

Ramsey ended up in the emergency room at Southend Hospital. He clutched at his chest, feeling disoriented and in awful pain. The image of a wolf kept recurring in his thoughts, and he prayed that he wasn't having another one of those seizures.

Two nurses were pushing him on a gurney when Ramsey suddenly began to growl and roar, his hands curling into powerful paw-like claws. Before he could check himself, he had bitten one of the nurses just below the elbow.

When a policeman arrived, Ramsey was crouched in a corner, growling like a wolf and holding the two nurses captive. The policeman attempted to intervene, and Ramsey attacked him, trying to bite his arm, growling fiercely all the while. After an intense struggle, the policeman and an intern managed to force Ramsey onto a gurney and restrain him with straps until a doctor arrived to inject the wolfman with Thorazine.

Bill Ramsey remembered how he regained consciousness in the ambulance that was transporting him to Runwell, the mental hospital. He was terrified. He had no memory of what he had done.

At last the strange case of the modern day “Werewolf of London” came to the attention of Ed and Lorraine Warren, directors of the New England Society for Psychic Research. They were experts on the supernatural and demonologists, who assessed Bill Ramsey’s plight as that of possession by a werewolf-like demon. Once contact had been made with the Ramseys and the proper authorities, the Warrens suggested that they arrange an exorcism for Bill with Bishop Robert McKenna, a cleric who had performed more than fifty exorcisms.

The People, a London newspaper, paid the fares for Bill and Nina Ramsey to fly to the United States, accompanied by David Alford and John Cleve, a writer and a photographer from their staff.

During the ancient rite of exorcism, holy water, a crucifix, and a relic of a saint are applied to various parts of the victim of the demon while the priest prays in Latin in a strong and loud voice. In addition to the instruments of his holy office,

Bishop McKenna had added four off-duty policeman—just in case the werewolf took control of Bill Ramsey's body.

Ramsey remembers that the demonic spirit within him began to trouble him the moment they walked into the church. It made him feel very negative toward the bishop and was convinced that such an absurd old ritual would end in failure. He mumbled something to Nina about the whole business being a bunch of mumbo-jumbo.

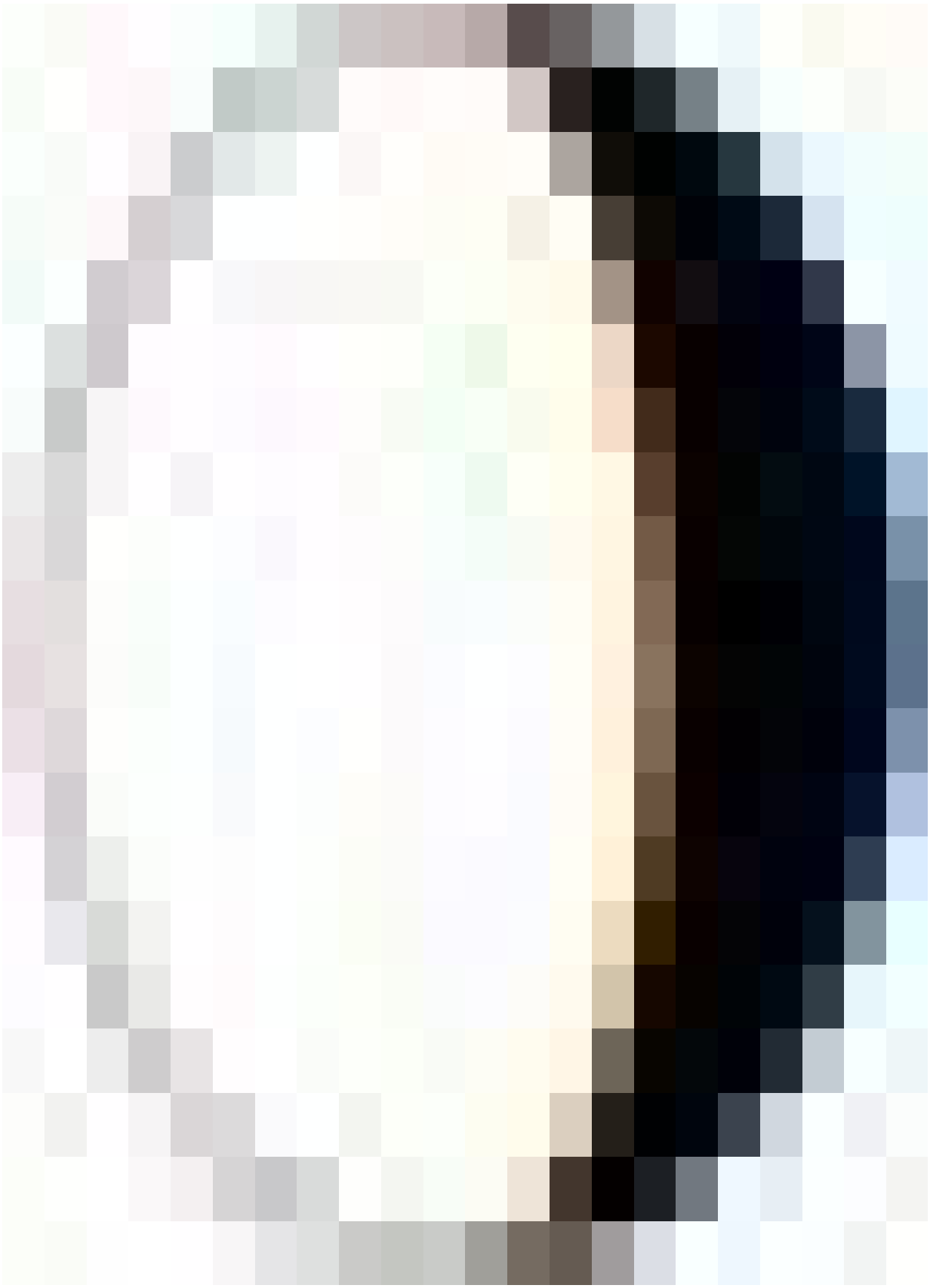
Bishop McKenna, on the other hand, felt immediately that the exorcism would be successful, but he could sense that the demonic spirit within Ramsey was going to put up a fight. Thirty minutes into the ritual, Bishop McKenna took Ramsey's head in his hands and ordered the werewolf spirit to be banished forever.

The demon within Ramsey caused him to shake and writhe and to curl his hands into claws to attempt to rip the Bishop's face. Two of the burly policemen restrained the werewolf, and the clergyman pushed a crucifix against Ramsey's forehead. The sight of the cross caused the werewolf within Ramsey to go berserk, snarling, growling, and grasping at the Bishop. The priest stood his ground, and Ramsey suddenly staggered back to his chair and collapsed.

As the Bishop continued his admonitions in Latin, Ramsey felt the demon leaving him. The poison that had been within him was leaving. The werewolf's power was slipping away. A faint roar rose from his chest, then faded away. Bill Ramsey felt purified. The curse of the werewolf had been lifted from his soul.

Sources:

Zaffis, John. “Report from the New England Society for Psychic Research,” 1998.



Rancho Santa Elena

In April 1989, Mexican police officials followed a member of a drug-demented satanic cult who led them to a large black cauldron in which a human brain, a turtle shell, a horseshoe, a human spinal column, and an assortment of human bones had been boiled in blood.

The first day of digging on the grounds of Rancho Santa Elena outside of Matamoros, Mexico, brought up a dozen mutilated human corpses. Each of the victims had been slashed, beaten, shot, hanged, or boiled alive. Each had suffered ritual mutilations.

The human monsters responsible for such ghastly acts were Adolfo de Jesus Constanzo, a drug smuggler/High Priest, and Sara Maria Aldrete, an attractive young woman who led a bizarre double life as a High Priestess of the satanic cult and as an honor student at Texas Southmost College in Brownsville. The essence of the “evil for evil’s sake” cult of Adolfo and Sara was human sacrifice.

Although it seems certain that the ritual executions were used as a disciplinary tool for Constanzo, the drug lord, the murders should not be dismissed as a grisly motivational tool designed to enforce absolute obedience among the members of the gang. As in all instances of ritual sacrifice from the Aztecs to the pagan altars of Astarte, the High Priest, Constanzo, promised his followers that they would be able to absorb the spiritual essence of the victims. The cruel murders were performed in accordance with prayers for strength, riches, and protection from physical harm and the police.

Constanzo’s mother was a practitioner of Santeria, a religious amalgamation that

evolved from the blending of African slaves' spirit worship with their Roman Catholic masters' hierarchy of intercessory saints. Far from an obscure cult, Santeria may have as many as one hundred million followers, most of them in the Caribbean and South America. While the rites of Santeria may include the blood sacrifice of fowl or small animals, it is essentially a benign religion.

It was in the late summer of 1988 that Constanzo decided to create a religious amalgam of his own. Beginning with his mother's faith of Santeria, he tossed in some of the elements of Voodoo. Next he began adding the violent practices of Palo Mayombe, a harsh Afro-Caribbean cult, and combining them with santismo, a particularly bloody Aztec ritual. However Constanzo mixed the ingredients of his terrible religious expression, the blood-drenched altar of sacrifice remained central to his cruel cosmology.

A Santeria altar. Santeria is a religious amalgamation that evolved from the blending of African slaves' spirit worship with their Roman Catholic masters' hierarchy of intercessory saints.

On May 5, 1989, police in Mexico City engaged Constanzo and members of his gang in a gun battle that lasted about forty-five minutes. The High Priest of the cult and his bodyguard/lover Martin Quintana were killed by Constanzo's commands, rather than be taken by the authorities. Three cult members and the High Priestess Sara Aldrete were still alive when police entered their hideout. In August 1990, Sara Maria Aldrete was sentenced to six years' imprisonment for criminal association.

Sources:

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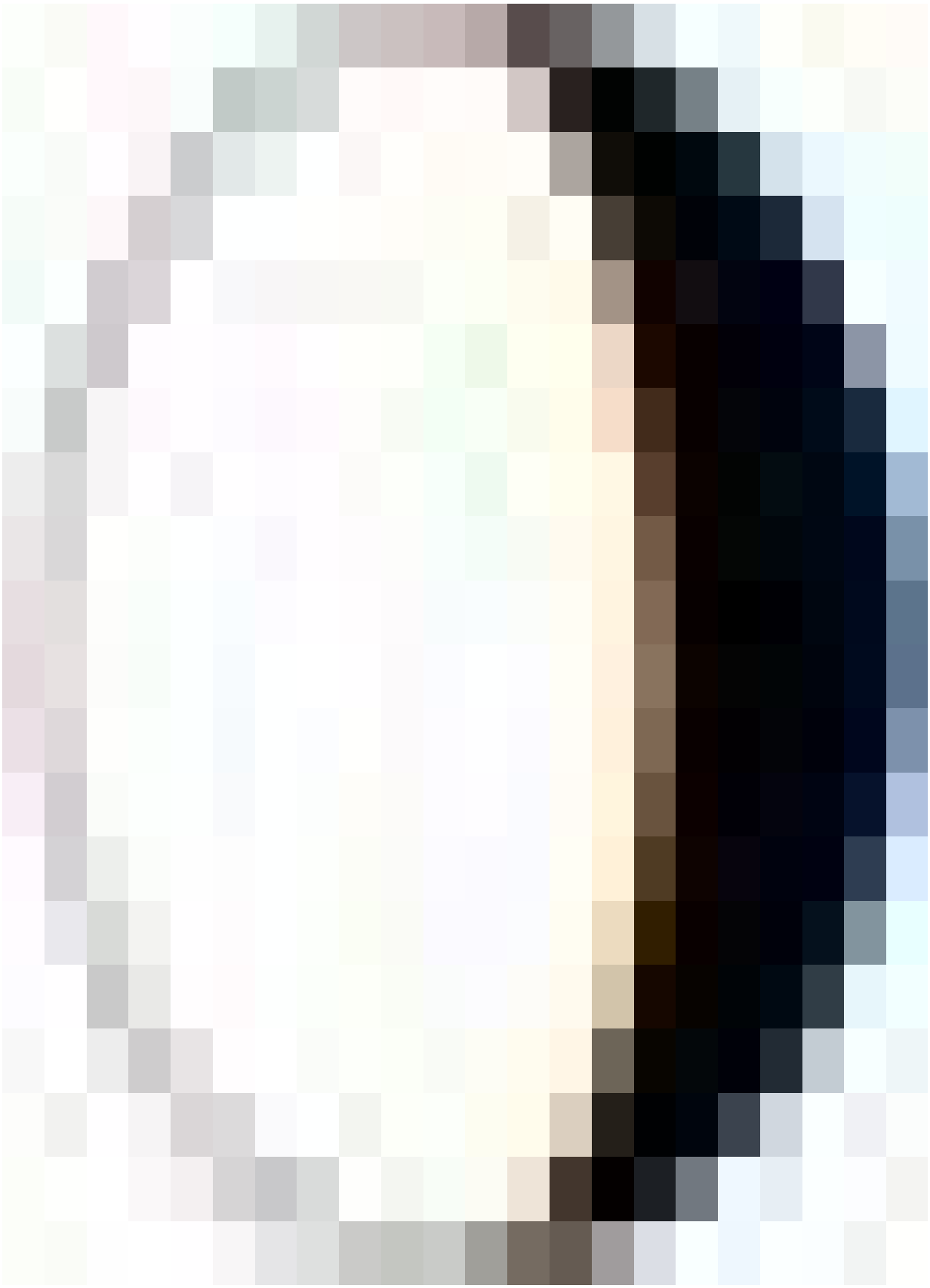


Red Coyote

In 1887 a savage red coyote was terrorizing the miners in Saskatchewan, Canada, in the section just north of Montana. A mining engineer who lived in New York City (c. 1940) told writer Ed Bodin that he could graphically remember the fear of the monster that he had experienced as a small boy and that his mother and father never allowed him outdoors after dark. According to the engineer, the red coyote had killed so many men, women, and children by slashing their throats with its fangs that numerous miners had sworn to take their revenge on the beast. And it wasn't long before talk of a were-coyote chilled the mining camps for miles around. Men who had tried to track the deadly creature said that its tracks always disappeared in the vicinity around the cabin of Red Morgan, an older miner who pretty much lived a hermitlike existence.

One night when the moon was full, a young miner spotted the dangerous beast slinking behind a hill less than half a mile away. He reached for his rifle, an old-style cap and ball model that his uncle had carried in the Civil War. Then he remembered that there was plenty of powder in the horn, but he was out of molded balls. Desperate, because he knew lives were at stake and he had a chance to kill the savage coyote, he ran his fingers over the nuggets in his pan until he found one that was close enough to the caliber of his rifle's muzzle. He pushed the nugget down the barrel with the ramrod and started after the monster.

There was a light snowfall, so he was easily able to track the coyote for several miles. As he came around a small hill, the miner and the killer coyote saw each other at the same time. The miner had never experienced anything like the fury of the snarling, gnashing coyote as it came for his throat. Fortunately, his nerves held steady, and he fired his rifle directly at the rearing coyote's heart. The golden slug stopped the beast, but it didn't fall. Wounded, it turned and ran into the forest.

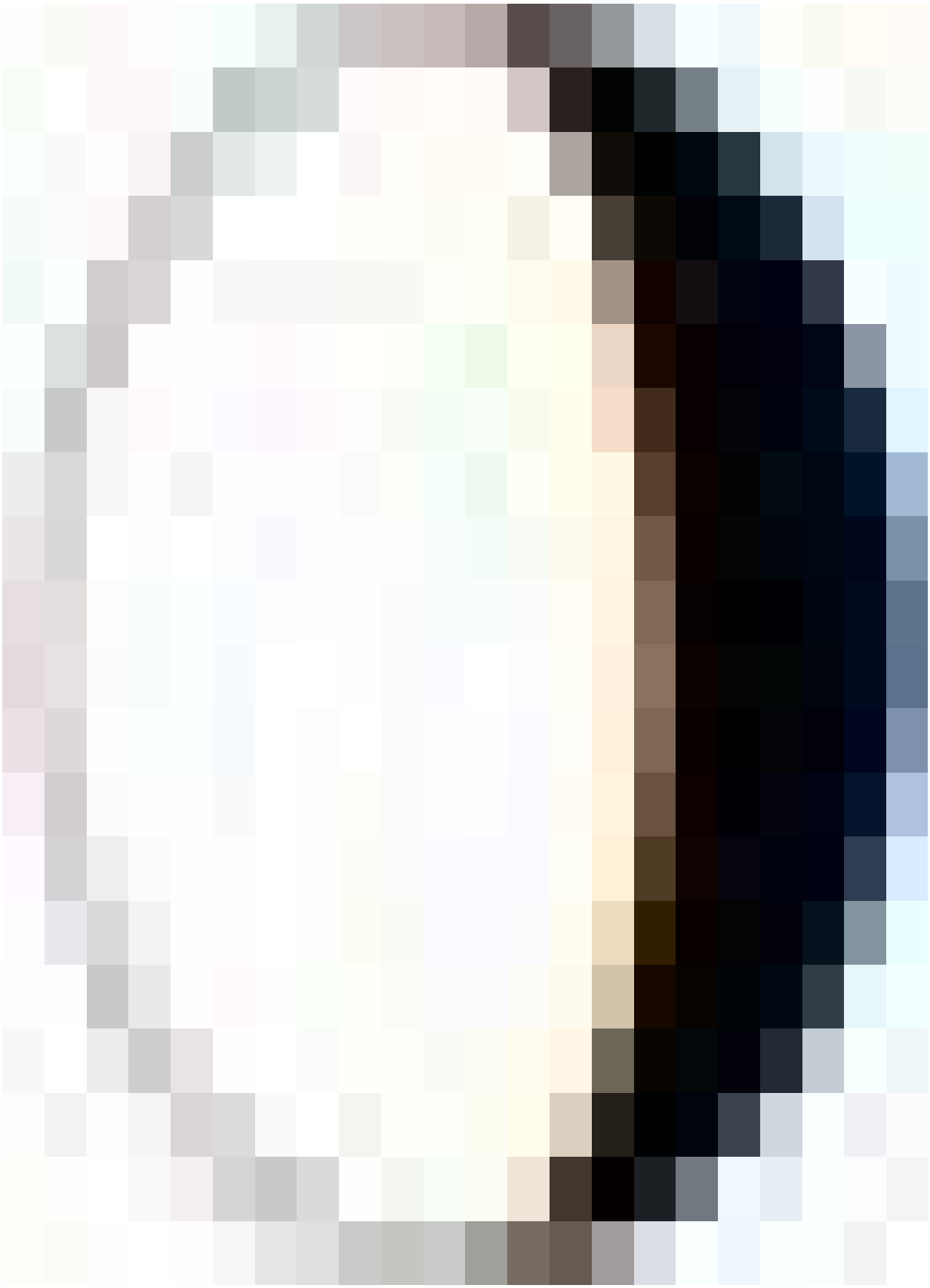
The young miner followed the trail of blood left by the coyote, but soon the wind had covered most of the tracks and he lost them in the denseness of the trees. But he knew the shot had been true. Sooner or later, the dreaded red coyote would breathe its last. The miner returned to camp and told everyone the good news.

Two days later, it appeared the young miner had not just been telling a tall tale. The dreaded red coyote had not been seen for several nights. A group of miners were gathered in the general store when one of the local tribesmen came in with the news that Red Morgan had been found shot to death in his cabin with a bullet hole in his heart.

“But here is the strange thing that no one was able to explain,” the mining engineer told Bodin. “The doctor found a gold bullet in Morgan’s body. And from that day on, no one ever saw the red coyote again.”

Sources:

Bodin, Ed. Scare Me! A Symposium on Ghosts and Black Magic. New York: Orlin Tremaine Company, 1940.



Redfern, Nick (1964-)

Nick Redfern works full-time as an author, lecturer, journalist, and ghostwriter. He writes about a wide range of unsolved mysteries, including werewolves, Bigfoot, UFOs, the Loch Ness Monster, the chupacabras, alien encounters, the Men in Black, and government conspiracies. He writes regularly for UFO Magazine; Fate; TAPS Paramagazine; and Fortean Times. His many books include The NASA Conspiracies; Contactees; There's Something in the Woods; Monsters of Texas; Strange Secrets; and Memoirs of a Monster Hunter.

Nick has appeared on numerous television shows, including VH1's Legend Hunters; the BBC's Out of this World; History Channel's Monster Quest and UFO Hunters; National Geographic Channel's Paranatural; and SyFy Channel's Proof Positive. Redfern is co-host, with Raven Meindel, of the popular weekly radio show Exploring All Realms. Nick Redfern lives in Arlington, Texas, with his wife, Dana, and can be contacted at nickredfern.com.

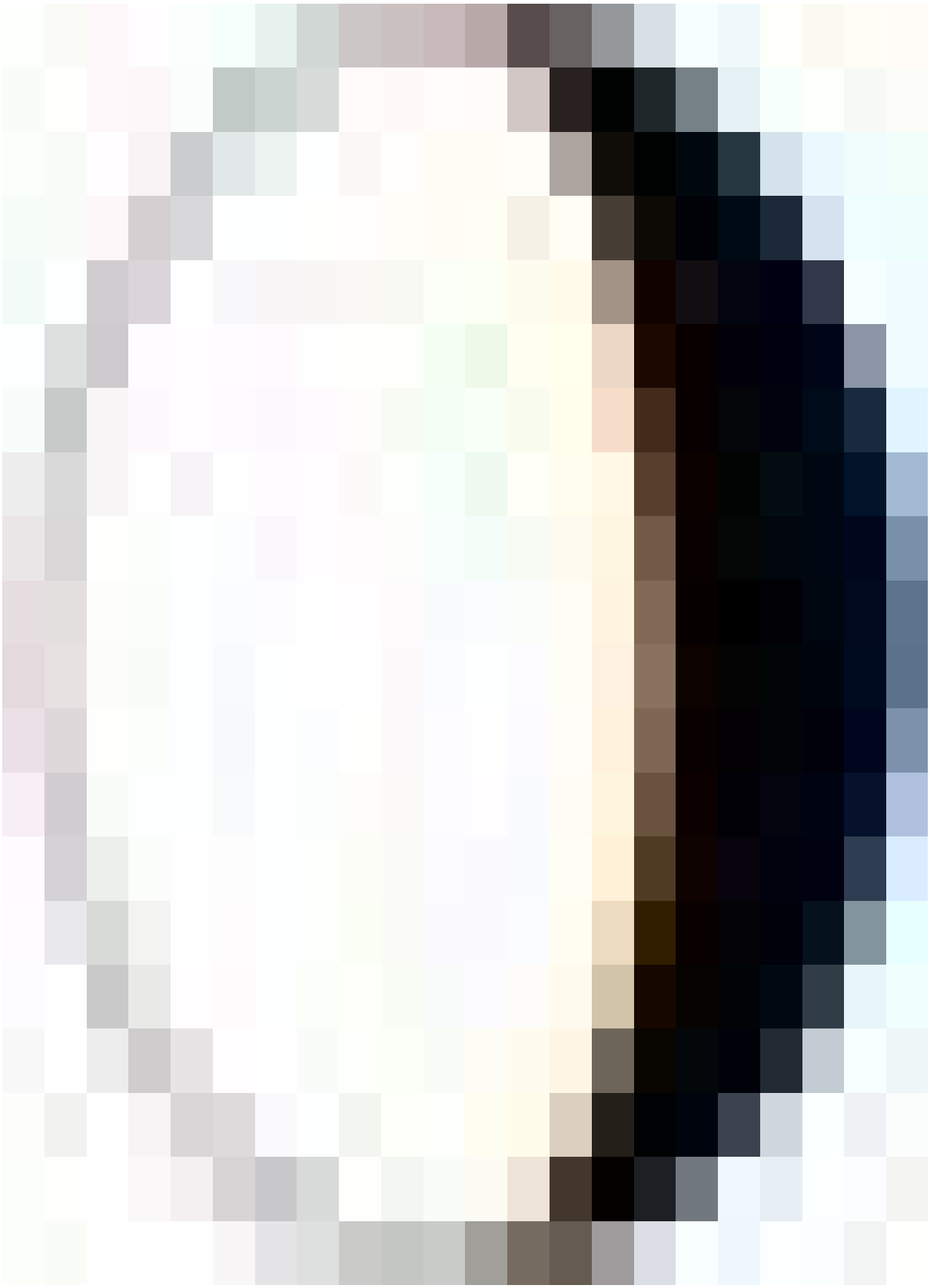
Books Redfern has written that have a werewolf link:

There's Something in the Woods (2008): This book describes Nick Redfern's on-the-road investigations into a series of werewolf encounters that occurred in and around an old cemetery situated in the heart of central England's large Cannock Chase woods in 2006 and 2007. The sightings were typically of a wolflike creature that had the ability to walk on two legs and four, and which was seen for a period of approximately fourteen months. The mystery was never solved.

Memoirs of a Monster Hunter (2007): Memoirs of a Monster Hunter includes an extensive interview Nick Redfern conducted with Linda Godfrey about her

werewolf book, The Beast of Bray Road. She discussed in-depth her research, work, the theories for what werewolves may be, and the many and varied werewolf encounters reported throughout Wisconsin.

Monsters of Texas (2010): Co-written with a friend of Nick Redfern's (Ken Gerhard), this book features a full-length chapter on werewolf encounters in Texas that date back more than 100 years, and which cover the entire Lone Star State. Monsters of Texas also looks at cases of so-called "Feral Children" raised in the wild by wolves in Texas near El Paso, during the 1800s.



Red Riding Hood

It is quite likely the reader of this book is very familiar with the story of Little Red Riding Hood who walks through the deep, dark forest with a basket of goodies for her grandmother. “My, what big teeth you have, Grandma!” is the line that made us shudder as children, for we knew that a wicked wolf had taken Grandma’s place under her nightcap and her blankets.

The story of Red Riding Hood is turned into a terrifying lycanthropic encounter in 1984's The Company of Wolves.

The popular nursery tale was first recorded in Perrault's Petit Chaperon Rouge (1697), which ends with both grandmother and Red Riding Hood being eaten by the wolf. Decades later, the Brothers Grimm retold the story as Rotkäppchen (Red Cap) and provided the happier, more familiar ending that incorporated the woodsman who rescues Red Riding Hood and frees the grandmother from the wolf's belly. We know, however, that the tale is much older than the literary version and that it originated far back in the oral tradition of Western Europe.

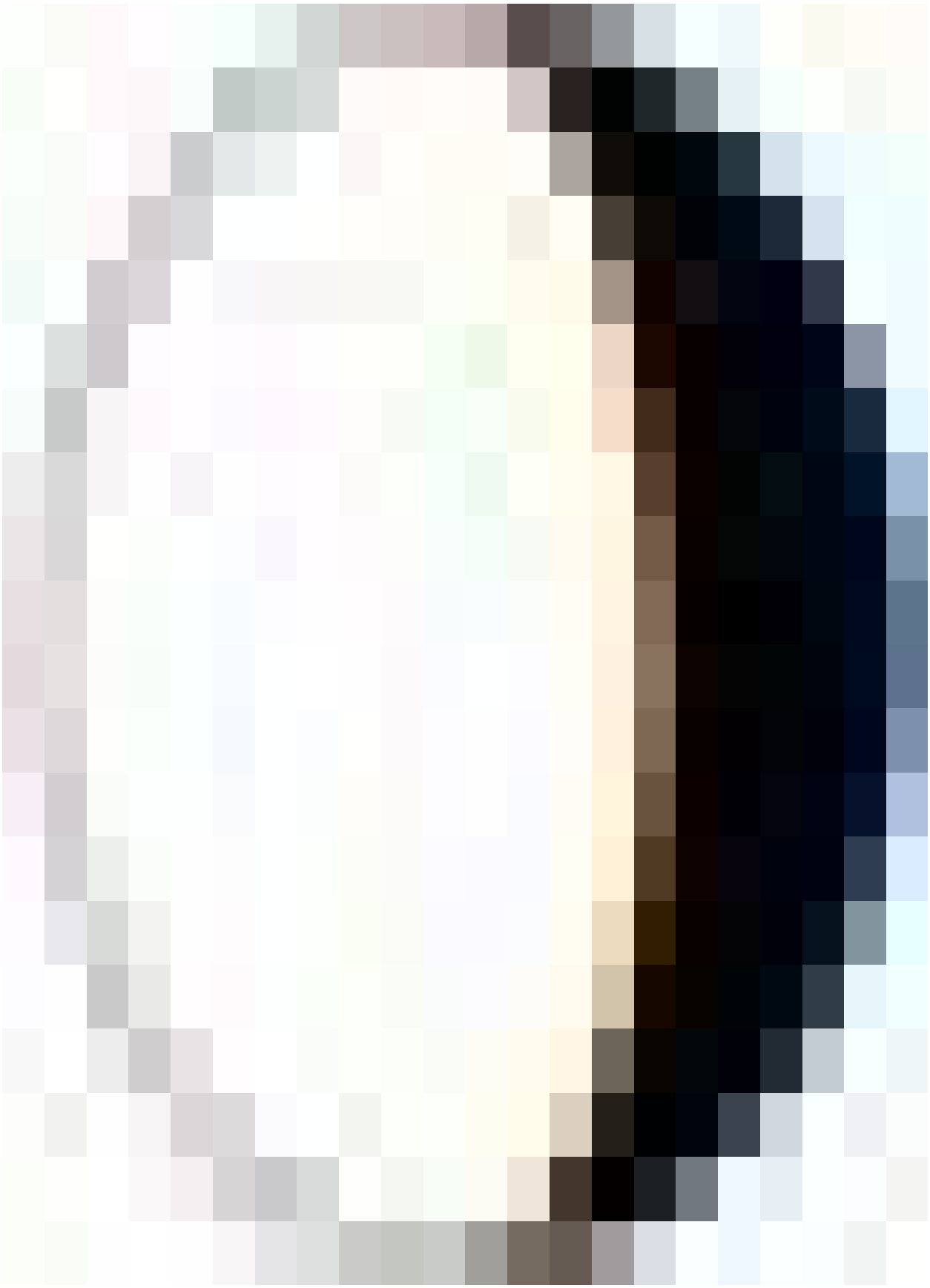
With what we have learned of the werewolf and Witchcraft traditions of Europe, let us recast the story of Little Red Riding Hood as it might have been told around the fireplace long before it was written down as a nursery tale. Witches were said to put on red caps or hoods before they went riding on their familiars to visit the magic circle deep in the woods where they could pay homage to the Horned God, the Dark Woodsman. As they danced the Witches Round, the Witches would be joined by vampires, werewolves, and other shape-shifting entities, all who wished to summon the Dark Woodsman to receive his blessing.

Therefore, the ancient oral tradition of Little Red Riding Hood could well be the tale of a young initiate who wishes to become a fully accepted member of a Witch cult that meets deep in the forest. She puts on a red hood, places the gifts she brings for sacrifice in her basket, and summons her familiar, a wolf, to bear her to the secret meeting in the dark forest. On the way, she encounters an older Witch, an aged crone, a grandmother figure, who wishes to become a werewolf as a reward for her years of service to the cult. Later, when the Dark Woodsman appears, he grants the crone a magical wolf strap which enables her to transform herself into a wolf whenever she wishes, and he accepts the sacrifice of the young red hooded initiate and receives her as a member in good standing in the coven.

The 1984 film The Company of Wolves presents an interesting mixed-bag of allegory and folklore regarding werewolves. Fairy tales are combined with gore as the classic “Little Red Riding Hood” is recast as an encounter with a lycanthrope, as it was no doubt originally intended. There are several werewolf narratives within other werewolf episodes, many with Freudian implications.

More recently, in 2011, Red Riding Hood was directed by Catherine Hardwicke, who first encountered a cinematic werewolf when she directed the first in the Twilight film series. Hardwicke helms this horror film produced by Leonardo DiCaprio from a screenplay by David Leslie Johnson.

The medieval village of Daggerhorn has long been savaged by a werewolf. Over the years, the villagers have managed to appease the monster’s hunger by offering it a monthly animal sacrifice. But on a month with a blood-red moon, the werewolf ignores its truce with the villagers and kills the older sister of Valerie, a young woman with a red hood and cape. Although Valerie (Amanda Seyfried) mourns her sister, she is frustrated that her plans to runaway with Peter to avoid marrying Henry, the son of a wealthy man to whom her parents are deep in debt, were dashed by the terrible murder. The villagers seek the help of an experienced Witchfinder General, Father Soloman (Gary Oldman), to aid them in hunting down the werewolf and killing it. The Witchfinder warns the village that tracking werewolves is not a simple matter. Since the beast rises in the light of the moon and returns to its human shape by day, the werewolf could be any one of them. As the slaughter of the villagers continues, Valerie comes to realize that her strange connection to the monster makes her both a suspected lycanthrope and a potential victim.



Reed, Oliver (1938-1999)

When twenty-three-year-old British actor Oliver Reed played the role of Leon in Curse of the Werewolf (1961), he had the perfect scowl and muscular build to be extremely convincing as an enraged young werewolf. A nephew of famed film director Sir Carol Reed, Oliver dropped out of school when he was seventeen and supported himself as a Soho nightclub bouncer, a boxer, and a cab driver. After military service with the Medical Corps, the burly young man began playing bit parts in British films. He was a “Teddy Boy” in The Bulldog Breed (1960), a nightclub bouncer in The Two Faces of Dr. Jekyll (1960), and an artist in a cafe in The Rebel (1961). And then came the title role in The Curse of the Werewolf, also known as The Curse of Siniestro.

In Horror!, author Drake Douglas describes Reed as a “handsome young actor of powerful and impressive physique.” In makeup he was probably the most interesting of the screen’s lycanthropes. He was covered, chest and back included, with a mass of gleaming silvery hair, and Technicolor made excellent use of blood-dripping fangs and burning red eyes. All in all, Curse of the Werewolf is probably the most satisfying and intelligent of all werewolf films.

As so often occurs in the cinema, a successful interpretation of a particular role tends to typecast an actor. For a while, Reed was saddled with roles in which he did not transform into a werewolf, but he was just as sullen, scowling, and potentially violent. After serving a “bad guy” apprenticeship in such films as Pirates of Blood River (1962), Paranoiac (1963), and The Shuttered Room (1967), Reed was able to display his considerable versatility and range of thespian talents as the crafty and cruel Bill Sikes in Oliver! (1968), the tormented Urbain Grandier in The Devils (1971), and the dashing swordsman Athos in The Three Musketeers (1973) and The Four Musketeers (1974).

Reed died while making Gladiator, which was released in 2000. Some footage had to be filmed using a double, digitally mixed with outtake footage. So highly was oliver Reed regarded that the film was dedicated to him, and he was posthumously nominated for a British Academy Award for Best Supporting Actor, the Screen Actors Guild Award, and, along with the principal players in the film, Best Ensemble Cast.

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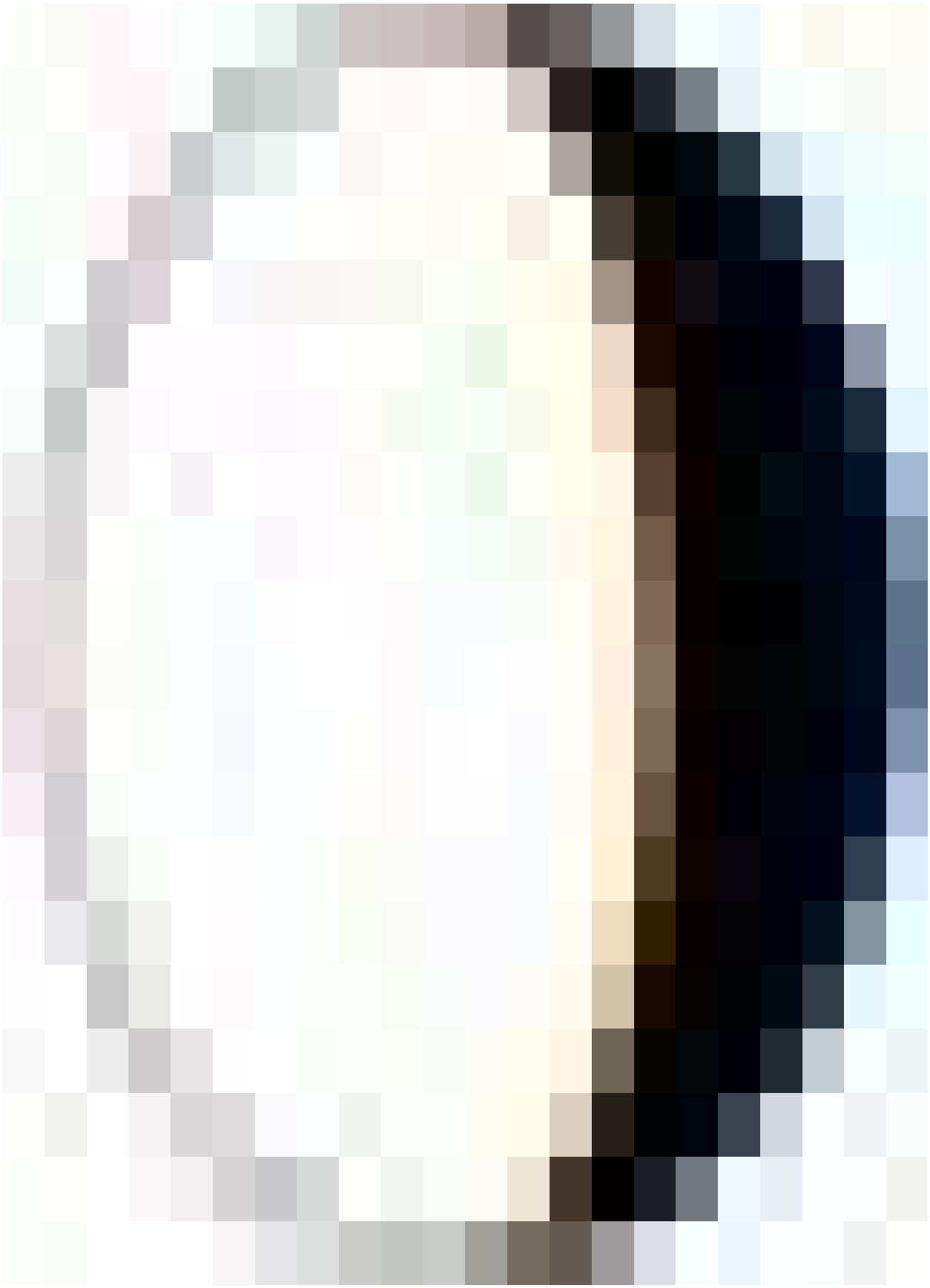
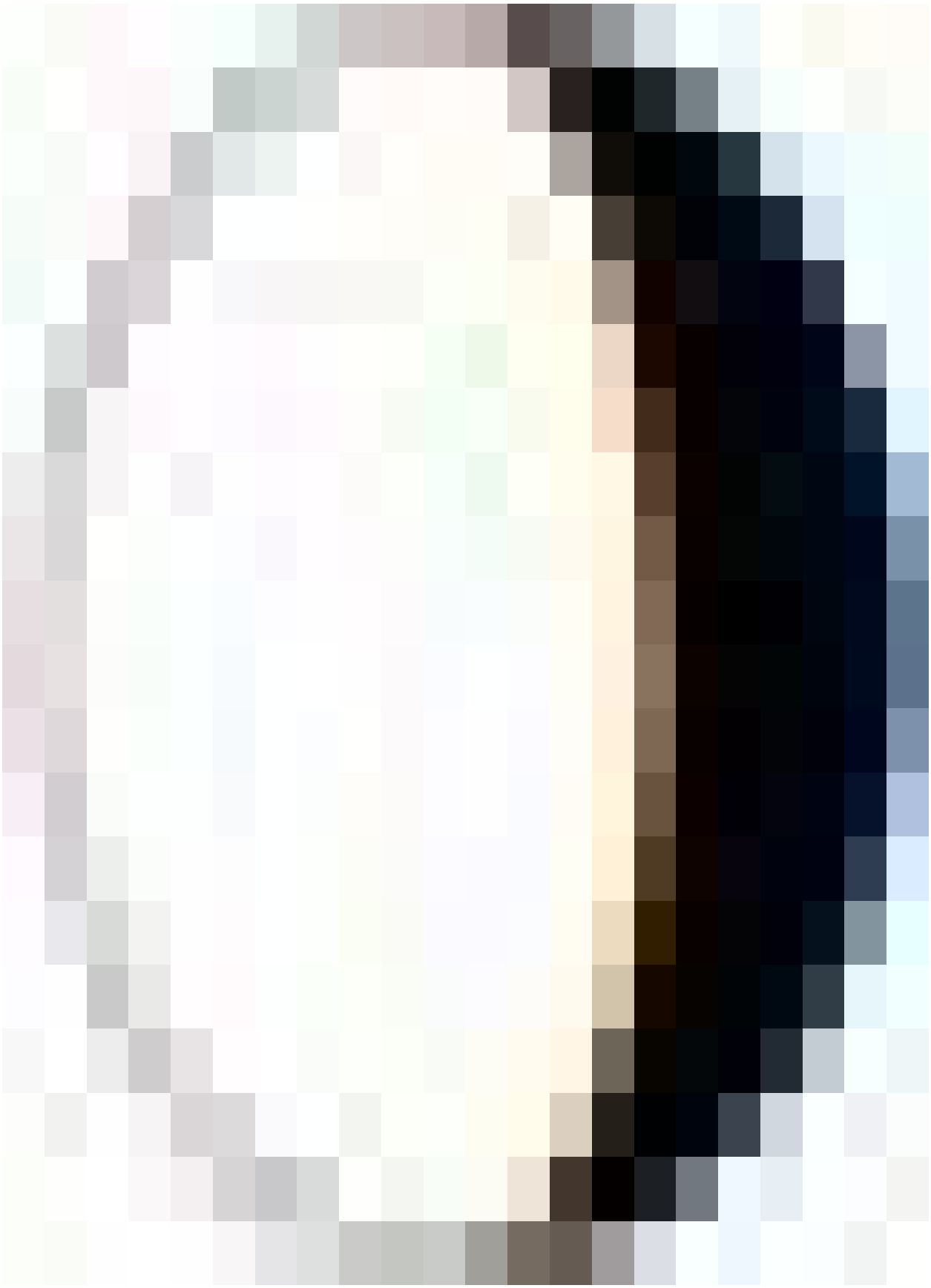


The Return of the Vampire (movie, 1944)

Bela Lugosi plays Armand Tesla, a vampire who preys upon London with his faithful werewolf (Matt Willis) at his side, until he is killed with the traditional stake through the heart by a professor wise in the ways of vampire hunting. Years later, during the London Blitz of World War II, a bomb unearths the vampire's grave, dislodges the stake, and frees him to seek revenge on the professor's associate (Frieda Inescort) and her daughter (Nina Foch).



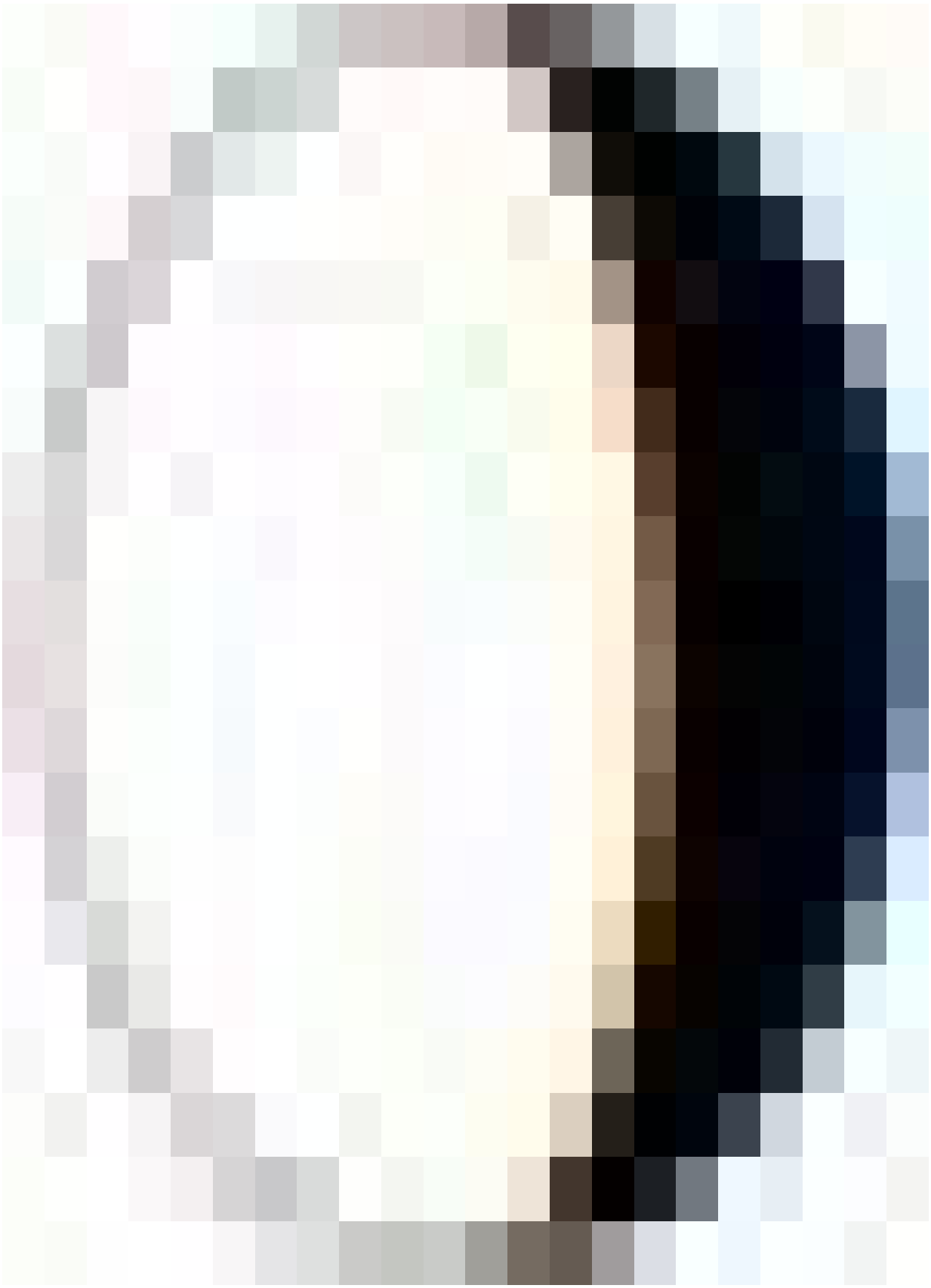
Roberts, Joshua L. (1979-)

Joshua L. Roberts not only writes screenplays and young adult novels about werewolves, but he has become an avid student of the lupine creatures throughout history Growing up in a missionary family and having the chance to travel the world and experience peoples and cultures different from his own helped cement Roberts's passion for writing. Telling stories helped to entertain his brother when they were bored or to lighten rather dark situations in their early lives. Roberts' fascination with nature, the paranormal, and werewolves themselves grew from the stories his father use to tell him when he was very little.

"As a small child, I can remember him having loads of old books on wolves, and the very few times I actually spent time with him, I spent it watching old horror movies, like The Howling or An American Werewolf in London," Roberts recalled. "My travels and love for adventure, combined with my knowledge and love for the great vicious mythological beasts, spurred me to start a career writing about them. I went to college as a theatre major, and while attending, I met screenwriting consultant and now a long time friend, Michael Wilde. He taught me the ropes of screenwriting as well as the ins and outs of the business. That, with the help of screenwriter guru Skip Press, helped me build a solid foundation to work upon and led to the creation of my first marketable project, Hour of Darkness."

At the time of this writing, HoD is currently being produced by Westgarth Global Entertainment. Other projects being marketed at the time of this writing are The Wolf Prince and Ghosts in the Woods.

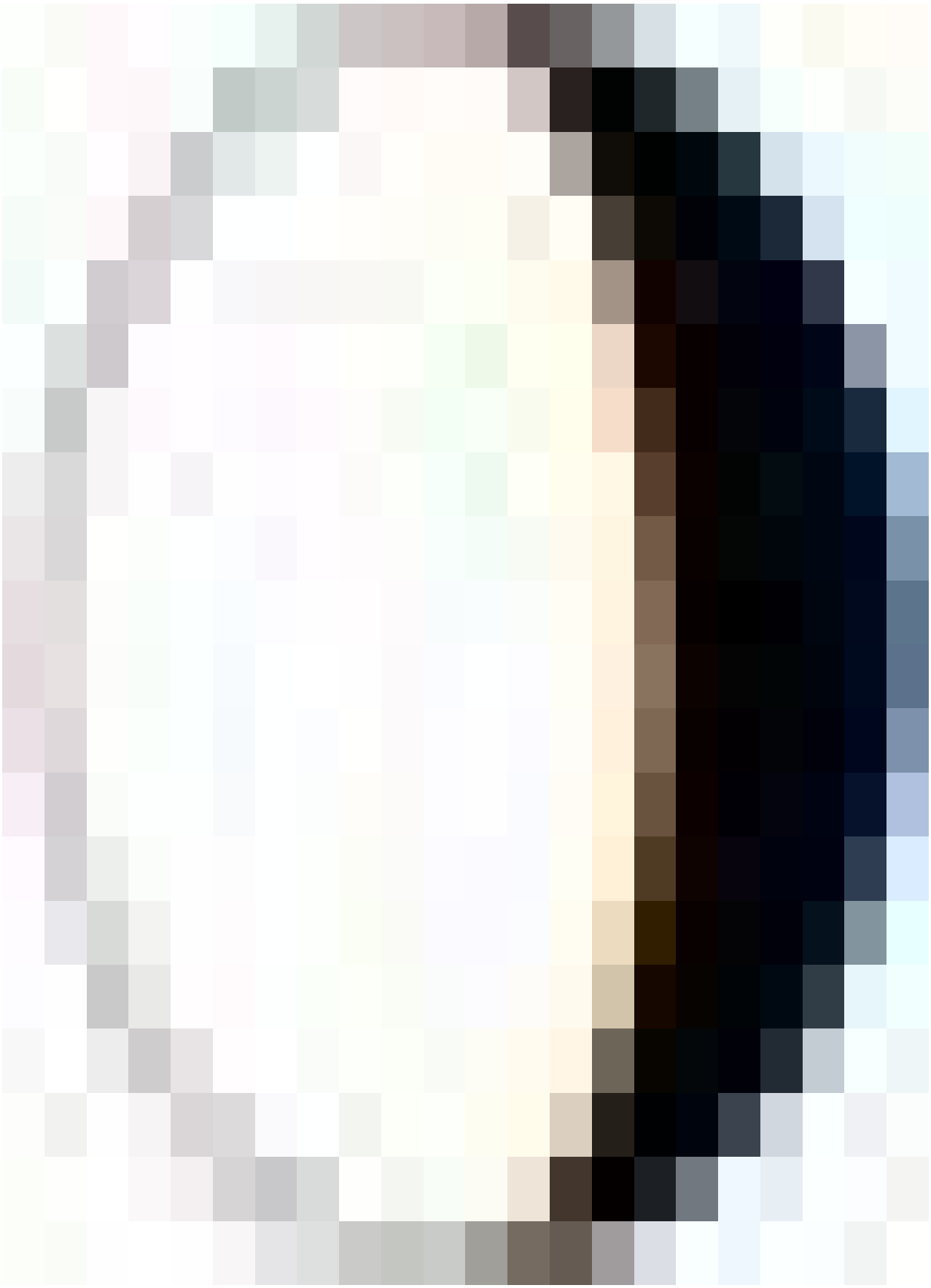
Joshua L. Roberts is an author of young adult novels and screenplays about werewolves.



Roberts, Paul Dale (1955-)

Paul Dale Roberts often dares to tread where others might exercise a bit more caution. He has interviewed individuals who claim to be real werewolves, true vampires, actual aliens from outer space, and even a young man who said that he was a mutant chupacabras. Roberts honed his skills as an investigator while serving in the U.S. Army from 1973 to 1976, working with the Criminal Investigation Division Drug Suppression Team. He re-enlisted in 1979, and until 1986, he served with Military Intelligence as an Intelligence Analyst with the Photo Interpretation Center in Seoul, South Korea. This assignment evolved into Paul's becoming an Opposing Forces instructor, teaching elite troops, such as the Navy Seals, the Army's Special Forces, and the Airborne Rangers the intricacies of Soviet-made weapons. Today, Paul's "real" job is as office manager for the Fish and Game License and Revenue Branch in Sacramento, California, but his true vocation is investigating the unknown.

Paul and his friend and associate Shannon McCabe travel across California and most of the United States seeking eerie and astonishing investigations. The Haunted Phenomena Investigations group, founded by Shannon, does not limit itself to researching ghosts and haunted houses. During the course of their paranormal adventures, the H.P.I. team has investigated threatening demonic forces, Black-Eyed Boys, werewolves, and vampires. Reporting on their investigations, Roberts has written hundreds of articles on their search for gnomes, pixies, and reptilian shape-shifters. Together, Roberts and McCade have interviewed victims of UFO abduction, witnesses of phantom mischief, and individuals who claim to be from other worlds. They have also authored a book entitled The H.P.I. Chronicles.



Romulus and Remus

Romulus and Remus, the legendary founders of Rome, were twin brothers suckled and reared by a she-wolf who filled them with her lycanthropic powers. The jealous Romulus killed his brother, just as Cain slew Abel, thus giving us a cross-cultural myth of two great patriarchies being established through an act of fratricide.

Robert Eisler links the Roman she-wolf (Lupa Romana) with the Luperci, whose priests each year sacrificed a goat at the traditional entrance of the old Lupercal (wolves' den) and establishes the original founders of Rome as members of a tribe that bore the name of wolf. Pursuing even deeper reaches of history in his research, Eisler points out that a lupanar, a she-wolves' den, was an old Roman term for a brothel and that the classical poets Livy and Ovid said that the "she-wolf" who gave suck to the abandoned twins Romulus and Remus was really a harlot who dressed in wolf skins. As Romulus matured into the leader of his tribe, he wore a galea lupina, a helmet shaped like a wolf's head, and his warriors outfitted themselves as he did, wearing wolf-head helmets and the hides wolves or dogs.

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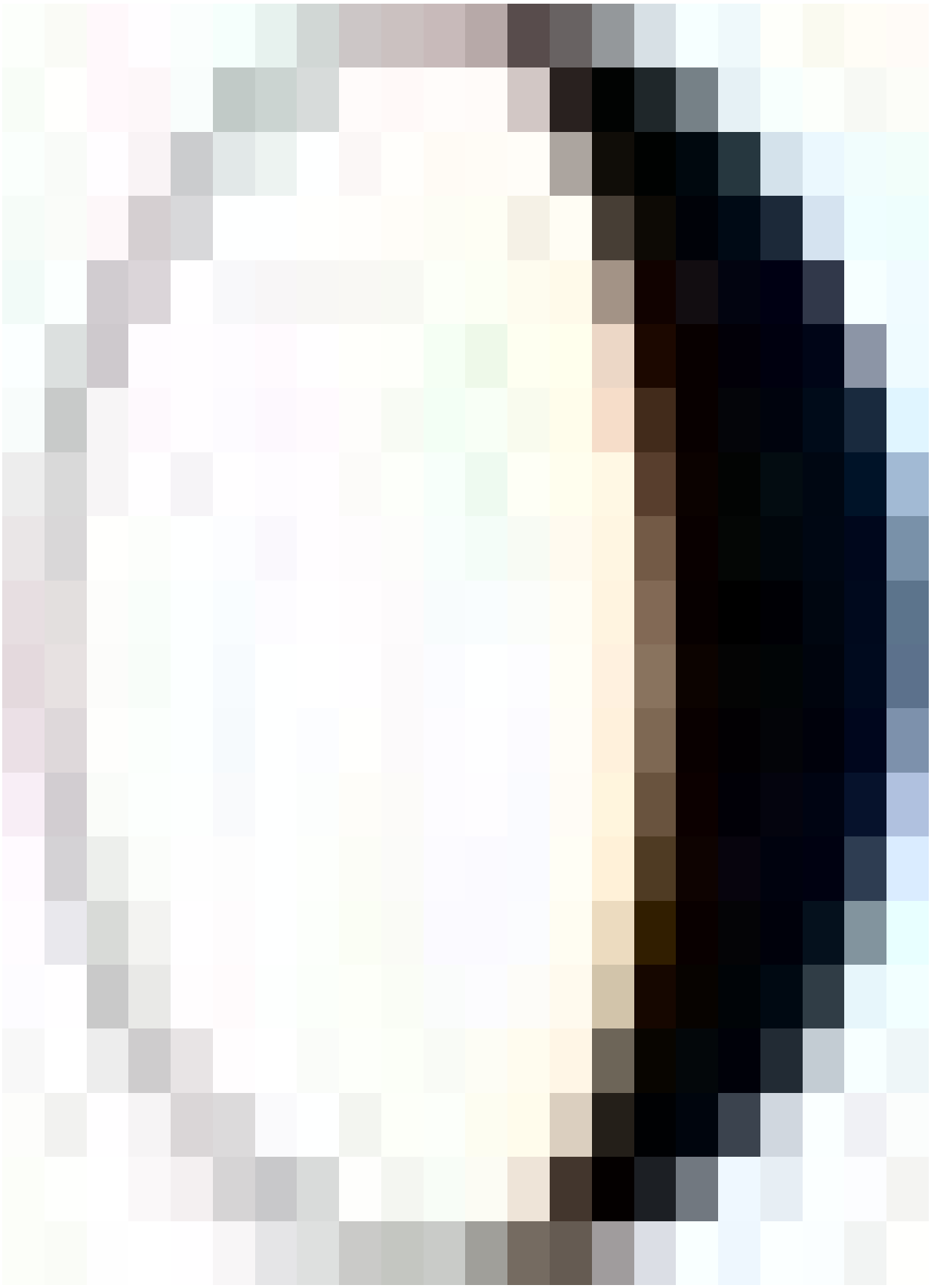
Eisler, Robert. Man into Wolf. London: Spring Books, 1948.

At the Piazza dei Miracoli in Pisa, Italy, there is a statue honoring Romulus and Remus, seen here as infants being mothered by a wolf.



Rugarou

Alyne A. Pustanio

Once there was a swamp trapper who used to parade about in the skins of the animals he had caught, terrifying neighbors and friends by pretending to be the loup-garou (werewolf). When the disrespectful trapper fell under the eye of a Louisiana Indian shaman it is said that the man danced a different dance thereafter—as a real loup-garou under the yellow swampland moon.

The heritage of Louisiana's Native American peoples is rich with tall tales and legends and among these the tale of the werewolf looms large. The Indians know the werewolf as the shape-shifting "Rugarou," a variation of the Cajun French loup-garou. But the name matters little—Rugarou, loup-garou, shape-shifter or skin walker—these deadly, half-human beasts have been part of the legacy of terror that has haunted the Louisiana swamps for generations. One of the most chilling tales told among the Indian tribes of South Louisiana concerns a warrior tribe of cannibals and how they came to be known—and feared—as man-eating Wolf Walking. This is that tale.

Where modern-day parish boundaries now exist there were once the mutable limits of the tribal nations of the Opelousas and the Chitimacha; and there exists in the oral tradition of all these tribes a shared memory of vicious and powerful warriors who once held sway over large areas of native lands, using their powers to instill fear among their own people and to manipulate or control their rivals.

This was the Attakapas tribe, and they were the source of much fear and loathing among the swamp Indians who shunned them for their reputation as a nation that

cannibalized its enemies. But many Louisiana Indian legends hint at something even more sinister at work among the Attakapas. Many believe this dark secret to be evidence of a skinwalking tradition that, if true, would mark the Attakapas as something unique in the annals of lycanthropy: an entire tribe of werewolves.

Only a very few of those who have studied the history of Native Americans in this area of Louisiana are not familiar with the story of these cannibalistic warmongers, whose name, “Attakapa” in Choctaw means “Man-Eater.” The Chitimacha and Opelousas tribes were the traditional enemies of the Attakapas, and it was an unstated fact that any conflict with them (the Attakapas) simply had to be won because the Attakapas were long in the habit of eating their captives.

In one such battle in the 1700s the three tribes went to war in a low country six miles outside of what is today St. Martinville. The Chitimacha and Opelousas won the day and devastated the Attakapas tribe. Only a half dozen or so were said to have survived the conflict, fleeing to refuge in the area around what is now Indian Bend. Fearing retribution from the victorious tribes and the local people—mostly Cajuns and Spaniards—the Attakapas ran away into the unforgiving swamps.

These swamplands were described by early explorers as “embracing such halfsolid, half-fluid areas of no agricultural value, but supporting a forest growth so dense with cypress, tupelo, gum, water oaks, ferns, palmettos, and a network of ancient vines, that the appearance is similar to that of the Mayan jungles.” The swamps were then (and for the most part still are) only sparsely inhabited by hunters, trappers, and fishermen who lived in palmetto tents and small frame houses or houseboats along the interior bayous.

The renegade Attakapas were unwelcome interlopers in this strange country. Cabeza de Vaca, who encountered them on his travels, reported that after the great battle the few surviving Attakapas lived for a while in this environment,

subsisting on roots and fish. Some bravely appeared as beggars in the settlements along the edge of the swamplands. But soon they were discovered by members of their fierce rival tribes who chased them back to the swamps—if they could not kill them. In the harsh winter following the great battle, the remnant Attakapas were forced to find a way to survive in the unforgiving environment they now called home.

Some traditions, including Spanish accounts of that time, suggest that the Attakapas, exhausted as subjects of fear and hatred, turned to their shamans for answers. It is said that these elders, once servants of the Great Spirit, now turned aside from the enlightened path and, in desperate search of help and sustenance for their people, began to feel out the heart of darkness for answers. According to all accounts, something responded.

It is said that dark spirits came down and entered into the starving Attakapas. In desperation they had obtained a unique gift: the power of shape-shifting at will. Once notorious as cannibals in conquest, the Attakapas, as other Indian wise men taught, gave over entirely to their animal nature and had somehow transcended the deprived state of their humanity, crossing over into the realm of the animals. Not only this, their numbers were once again growing. They were now predatory hunters, and humans were their prey.

Not surprisingly winter was the time when the shape-shifting Attakapas were most feared. In the summer, it was said, they seemed to live as other human beings, content with small harvests and the food sources provided to them by their environment. Only the most brutal-natured of them remained in their animal forms all the time. But when the bare winter months came on, bringing in the damp Louisiana chill, sending fish to the bayou bottoms and making other animals scarce, it was believed that all Attakapas—men, women, and even children—lived constantly in their animal forms and were most to be feared.

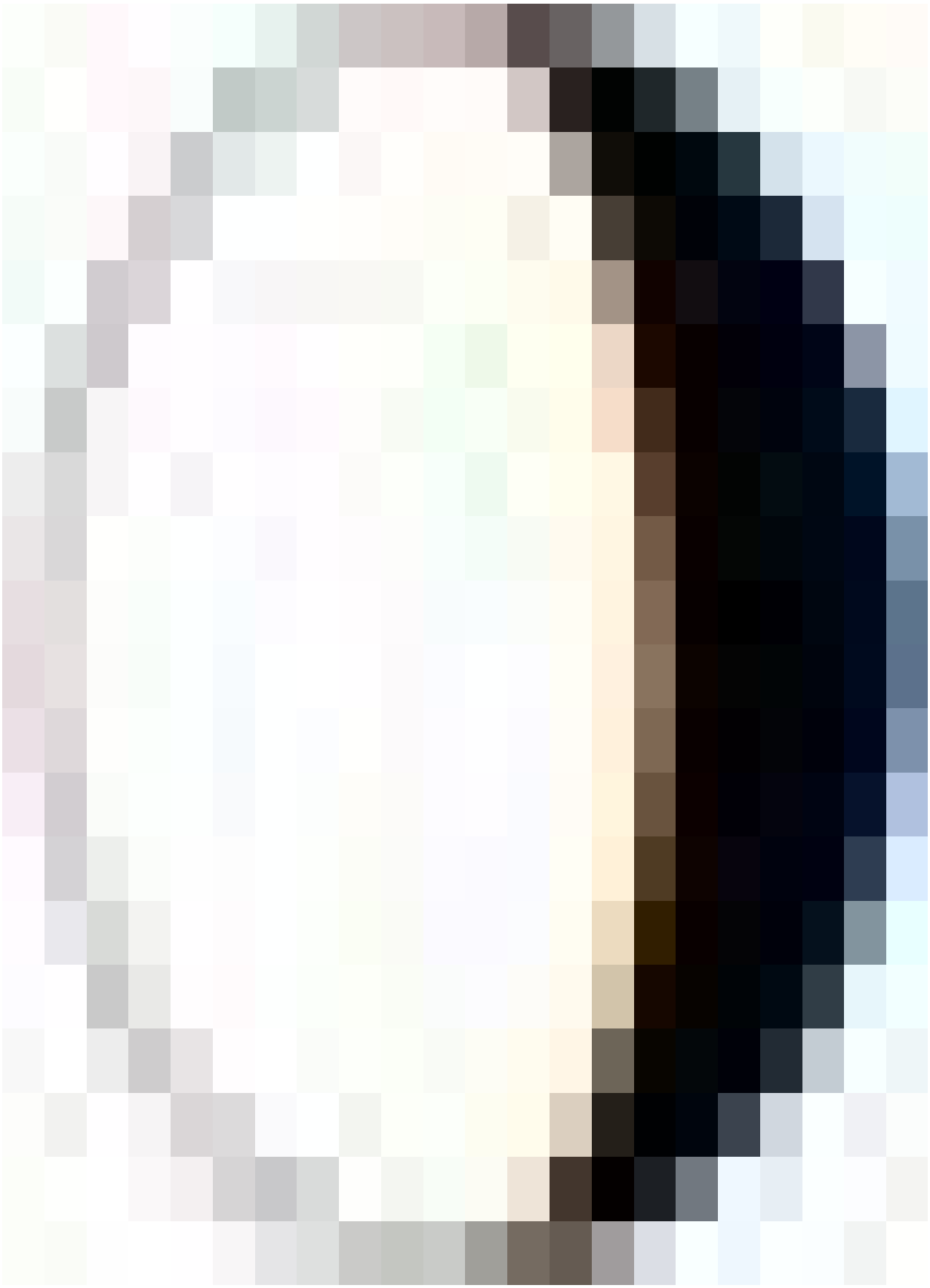
As the short winter days gave on to long, moonlit nights, so the legends say, the

Attakapas “Rugarou”—driven to frenzy with memories of starvation—would leave the swamp and traverse the low country nearby in search of humans to devour. More frightening still was the knowledge—especially among the Chitimacha and the Opelousas—that the beasts were not driven by fear alone; revenge, too, was ever-present in their hearts.

Today the Chitimacha are the only tribe left who prosper in the area, though the Opelousas endure in lesser numbers. This, however, has done nothing to lull these ancient peoples into complacency, especially where the Rugarou is concerned. Fear still lingers among them, particularly when a cold, hard winter sets in and the dampness chills the bones. Then their thoughts turn to their long enemy, the Man-Eaters, the Attakapas, and they wonder if—or when—the Wolf Walkers will strike again.

Recently, the discovery of the grisly remains of mutilated farm animals and sightings of ghostly figures lurching close to the ground near darkened roadsides have been reported from the Chitimacha reservation near Charenton, Lousiana. Many believe that the Rugarou are once again active. Tribal elders have blamed the strange activity on the series of devastating storms—first Hurricanes Katrina and Rita, and more Rusalki recently Hurricane Gustav—that have struck the area in the last few years. They say the fragile eco-system of the nearby swamplands was impacted and may have affected the resources on which the Rugarou have long been dependent. Many fear these natural disasters may have turned the Wolf Walkers back to their predatory ways.

Once again the Native Americans who live on the edge of the noisome Louisiana swamps are speaking in nervous whispers and the tale of the killer Attakapas is being retold to a new generation. These tribes know, and must let others know, that as the fortune of the land goes, so goes the vengeance of the dreaded Rugarou.



Rusalki

In the legends of the Slavic people we find that the spirit of a beautiful girl who used her physical charms to work wickedness and consequently was damned for her sins gets another chance to be even nastier when she crosses over to the Other Side. It is at that time that she may choose to become a Rusalka, a sultry shape-shifter who can appear along the river banks as an innocent young maiden, singing sweet, seductive songs to smitten young men—before she drowns them.

Some Rusalki are a bit nicer to their victims. They first make love to the men they've seduced and permit them to die happy before they pull them into the water and drown them. In Bulgaria, the Rusalki, known as Samovily, are made up of the souls of unbaptized baby girls or of brides who died on their wedding night. They, too, get another opportunity to manifest as tempting shape-shifters who lure men to their watery deaths.

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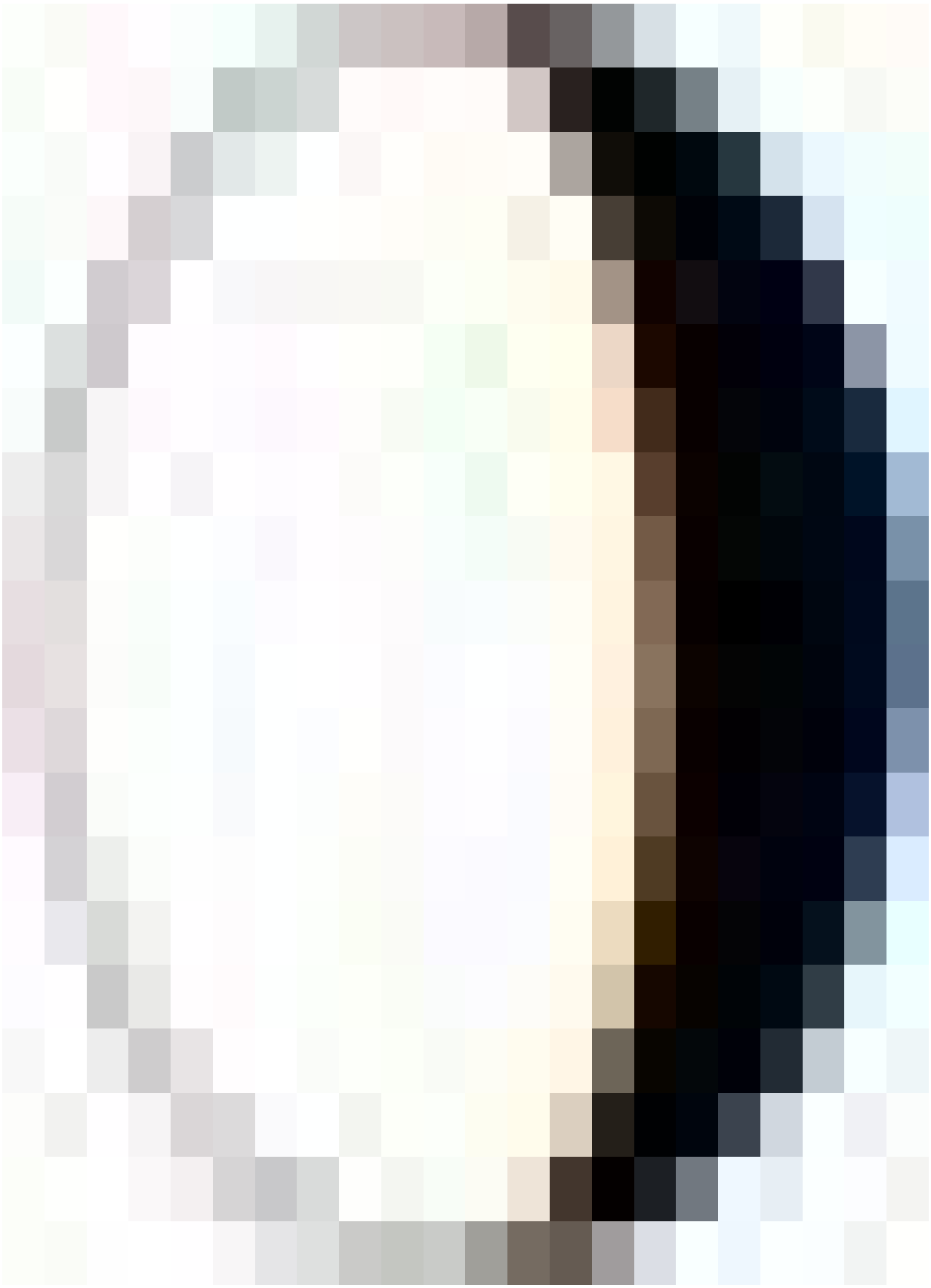

Santu Sakai

The Malaysian legends of the santu sakai have always sounded like something from a Hollywood monster movie to those who doubted the monsters' existence. According to the old stories, the santu sakai are werebeasts, half-humans, half-monsters, that the native people refer to as the "mouth men," because of their large fangs and their craving for fresh, red meat. When hordes of these savage creatures attack a village, they capture, kill, and eat their victims.

In June 1967, a hunter named Henri Van Heerdan claimed to have his skepticism regarding the santu sakai removed completely after a near-fatal close encounter with the beasts during a hunting trip near Kuala Lumpur. According to his account, he had bagged a number of birds for his dinner and was about half-a-mile from his vehicle when he began hearing "ugly growls and strange screams" coming from the other side of the trail. He decided to make a run for his vehicle. When he stopped at one point to look behind him, he saw "two absolute monstrosities" running toward him. They were tall, very large, and they looked "like demons from hell."

Van Heerdan reached his vehicle, and he could hear that the beasts were close behind him. He turned and raised his shotgun, intending to fire, but it was too late. The hideous "mouth men" were on top of him. One of them bit his arm with its fangs, forcing him to drop his weapon. Somehow van Heerdan managed to pick up a good-sized rock and used it to pound one of the monsters on the skull, causing it to fall in a daze. He struck another in the face and managed to get inside his car.

The santu sakai closed around the vehicle, growling, roaring, pounding at the sides and the windows. Van Heerdan's shaking hand at last managed to get the key in the ignition just as one of the "mouth men" was smashing the back

window and another was crouched on the hood, banging its fist against the windshield. The car's wheels spun into motion, leaving the santu sakai to chase after him. When Van Heerdan got up speed, he slammed on the brakes, sending the man-beast on the hood flying off the car and into a patch of weeds.

The hunter reported the incident to the police, but they only laughed and told him to go home and sleep it off. The next afternoon Van Heerdan talked a number of his friends into accompanying him back to the scene of the attack. Those who had initially doubted his word revised their thinking when they found a number of strange humanlike footprints and splotches of blood in several places. Van Heerdan's expensive shotgun was never recovered, and he speculated whether or not one of the beasts might eventually pull the trigger and blow a hole in one of his fellow "mouth men."

Sources:

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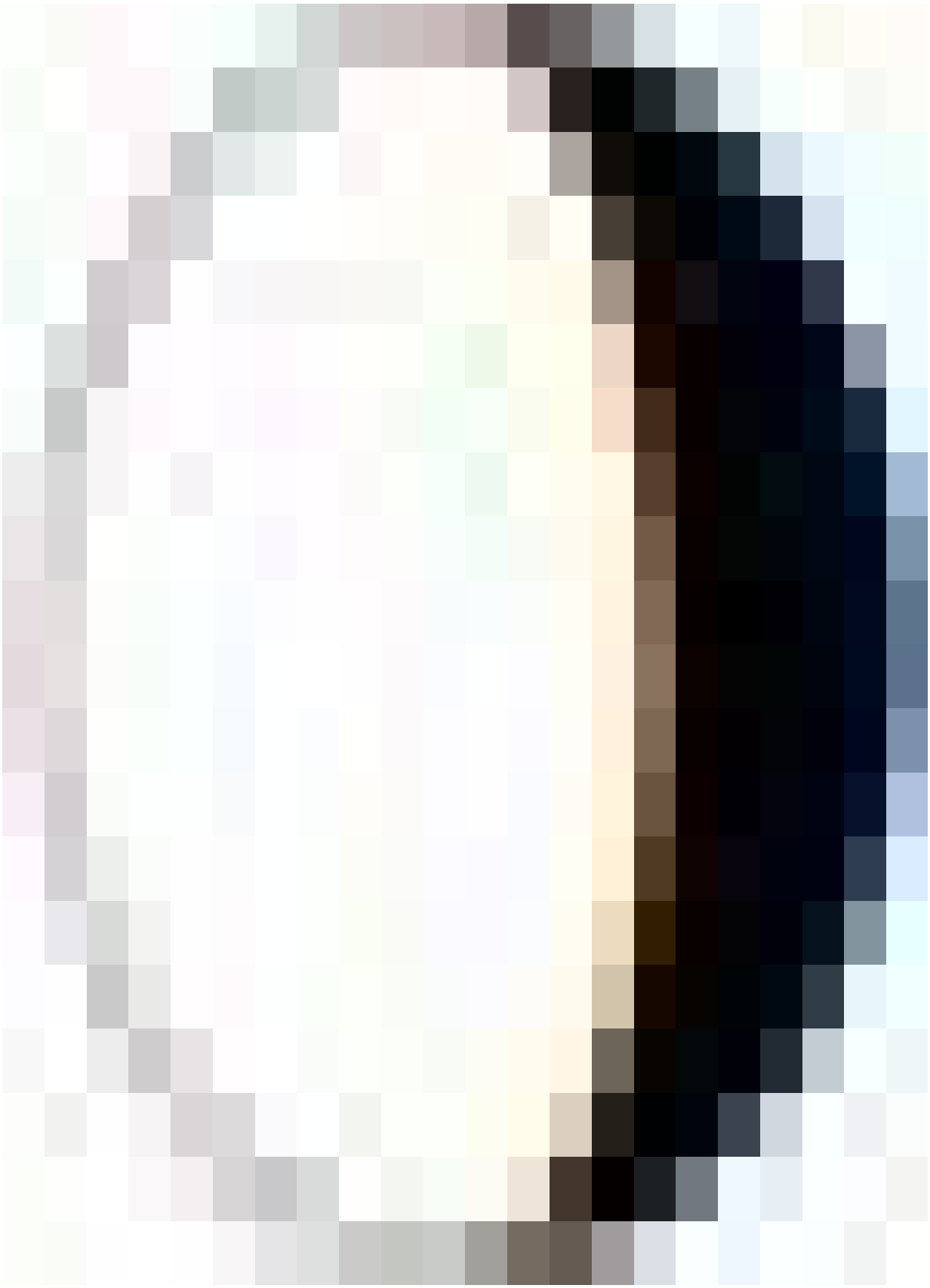

Satanism

Satanism is essentially a perversion of both the Old Religion and formal, orthodox church worship—especially and specifically Roman Catholicism. Satanism mocks both the Old Religion's rituals and the dogma, priesthood, and liturgies of the Church of Christ. In a very real sense, the Church "created" the Satan of Satanism, and the decadent aristocracy of certain European cities converted the primitive beliefs of their serfs into an obscene and jaded perversion of the ritualistic aspects of Catholicism and Witchcraft. Although traditional Witchcraft has no "devil" or "Satan," Witches and Satanists have been confused in the popular and ecclesiastical mind since the Middle Ages.

Witchcraft is the ancient search to control natural forces through human thoughts and deeds. Satanism is the rendering of ancient rituals into debased and demeaning orgies and is symptomatic of sexual unrest and moral rebellion. While Witchcraft originated among earlier cultures as a force intended to be complementary to primitive society, Satanism has never pretended to be other than an enemy of the civil and religious establishment, and unrelenting foe of the orthodox church and the very antithesis of the precepts of white magic.

In its fervent desire to stamp out the worship of Diana and Pan and all other expressions of the old Religion, the Medieval Church lumped all devils into one, Satan, enemy of Christ's work on earth. To the common people, who could not really care about the philosophical dualism of an evil adversary for the Church and the Lords of the Church, the old ways of the nature religions offered release from oppression and unrelenting drudgery.

The Church and the Lords of the feudal establishment united to combat the "evil" influence of the gods and goddesses of fertility, nature, and freedom. Church scholars consulted ancient manuscripts to determine how best to deal

with the formidable adversaries of Witches, demons, werewolves, and the like, and the feudal lords began to lose all patience with the rebellious serfs and set about to slay them as methodically as a farmer sets out to remove noxious weeds from his grain field.

In The History of Magic, Kurt Seligmann offers an astute analysis of the situation:

With the devil's establishment of his power, the ancient survivals, the amusements of serfs, the most innocent stories, were henceforth Satanic, and the women who knew about the old legends and magic traditions were transformed into Witches…. The traditional gatherings, the Druid's Festival on the eve of May day, the Bacchanals, the Diana feasts, became the Witches' sabbath … the broom, symbol of the sacred hearth … became an evil tool. The sexual rites of old, destined to stimulate the fertility of nature, were now the manifestations of forbidden carnal lust.

While the fires of the Inquisition sought to burn out all traces of the demonic machinations of Satan on Earth, the Satanism that most of us recognize as the blasphemous rituals, the worship of a demonic force, and the practice of human sacrifice began to raise its horned head in France of the fifteenth century. Unrestrained immorality was the order of the day as Parisians followed the hedonistic example of their Sun King, Louis XIV. Satanism was developed to its highest estate as the jaded aristocrats began to adapt certain of the ancient Witchcraft rituals and the rites of the Roman Catholic Church to suit their own sexual fantasies. The enlightened sophisticate's mockery of primitive customs had been converted to a serious interest by the tension and insecurity of the times, and Lords and Ladies began to pray in earnest to their Holy Satan to grant them high office and wealth. Although the fires of the Inquisition still consumed its quota of men and women accused of being Witches and shape-shifters, the France of King Louis XIV was a high-living, low-principled era; such human monsters as Gilles de Rais, Catherine Montvoisin, Abbe Guilborg, and many others were bringing the Black Mass and other obscene rites of their peaks of

perversity.

Even as we are well into the twenty-first century, young people are lured into satanic groups because they are going through a rebellious phase in their lives, and they see the trappings of Satanism as a way of demonstrating their opposition to the traditional authority that has alienated them. Others become members of satanic covens because they have failed to fit in or to be accepted in other more conventional groups.

RICARDO PUSTANIO 2010

Satanism, the worship of Lucifer, should in no way be confused with Witchcraft, which is the ancient search of natural forces for benevolent purposes. Centuries ago, the Church set about associating Witches with Satan in an effort to eliminate the competing religious beliefs of the serfs.

Those individuals who are attracted to the mysterious, the bizarre, and the Dark Side may join such cults because they feel that they are somehow imitating their favorite heavy metal or rock star. Still others are pressured into membership because of their own superstitious beliefs and their general dissatisfaction with life.

Anton Szandor LaVey, the “Black Pope,” founder of San Francisco’s Church of Satan, died on Halloween 1997. In the late 1960s, LaVey was the subject of a great deal of media attention, often allowing reporters to attend certain rituals that he conducted over the living altar of a lovely woman’s naked body, explaining: “An altar shouldn’t be a cold, unyielding slab of sterile stone or wood. It should be a symbol of enthusiastic lust and indulgence.”

In 1972, LaVey defined the role of Satanism in the modern world. He spent a good deal of time defending Satanism from the charges of being an evil cult, and he carefully explained that the Church of Satan did not condone any acts of violence against anyone. He chose, it seemed, to regard Satanism more as an expression of true magic:

Magic has always been with us, and it is a very real force. It is not supernatural; it is, rather, supernormal. I have always felt that the supernormal is just beyond the realm of one’s normal existence…. There are 25-watt minds and 250-watt minds. [The larger] mind is able to conceive of greater forces.

When asked how he, the leading exponent of contemporary Satanism, defined evil, LaVey replied:

Things that hurt people who don't deserve to be hurt are evil. Vandalism is a terrible thing, ripping up fine paintings in museums, even toppling over potted plants in front of apartment houses. Evil is not as much a force as a human behavioral factor that is independent of any satanic motivation. Wrongs can be righted by magical means. By getting your adrenalin up and getting those thought waves out to the proper place and the proper time and to the proper condition with the proper imagery. You might have an enemy to whom you level a curse, and it might be that you are totally justified. This man may have robbed [you] of a contract, may have robbed you of an idea, may [have] taken something that is very valuable to you. He deserves his just desserts.

Anton LaVey and his Church of Satan never won any popularity contests with members of the Christian clergy; but he was serious about the path that he had chosen and the manner in which he shaped his lifestyle, and he never condoned the indulgent, perverse, and destructive types of satanic disciples. LaVey lost ownership of the famous "Black House" in San Francisco in 1991 when a judge ordered him to sell the satanic temple, along with such mementos as a shrunken head and a stuffed wolf, and split the proceeds with his estranged wife, Diane Hagerty. In January 1999, the satanic High Priest's last consort, the High Priestess Blanche Barton, was struggling to raise enough donations to keep the Black House from being demolished to make way for the construction of condominiums. In 2001, Blanche Barton ceded her position to High Priest Peter Gilmore and High Priestess Peggy Nadramia.

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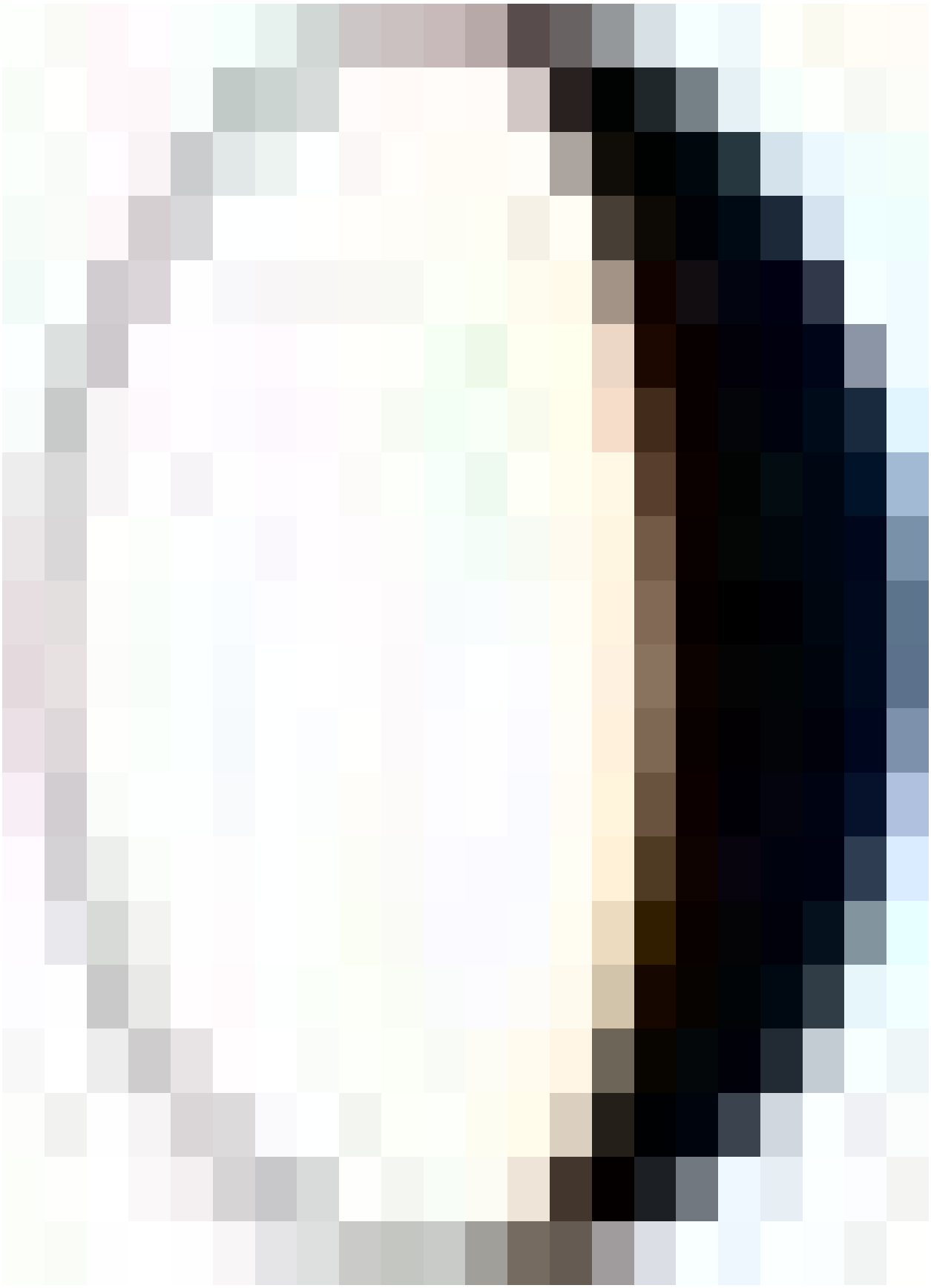

Selkies

The selkies are the Seal People who can shape-shift and appear in human form, resuming their true forms only when they wish to travel through the sea. The selkies are among the small number of gentle shape-shifters, desiring to live harmoniously with the fishermen of the Orkney and Shetland Islands. They often take human spouses and produce children who occasionally have webbed hands and feet and who are always born with a love for the sea. John Sayles, one of the screenwriters of The Howling (1981) wrote and directed an enchanting film about the selkie in The Secret of Roan Inish (1994).

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A selkie is a shape-shifter who appears as a human or as a seal (art by Ricardo Pustanio).

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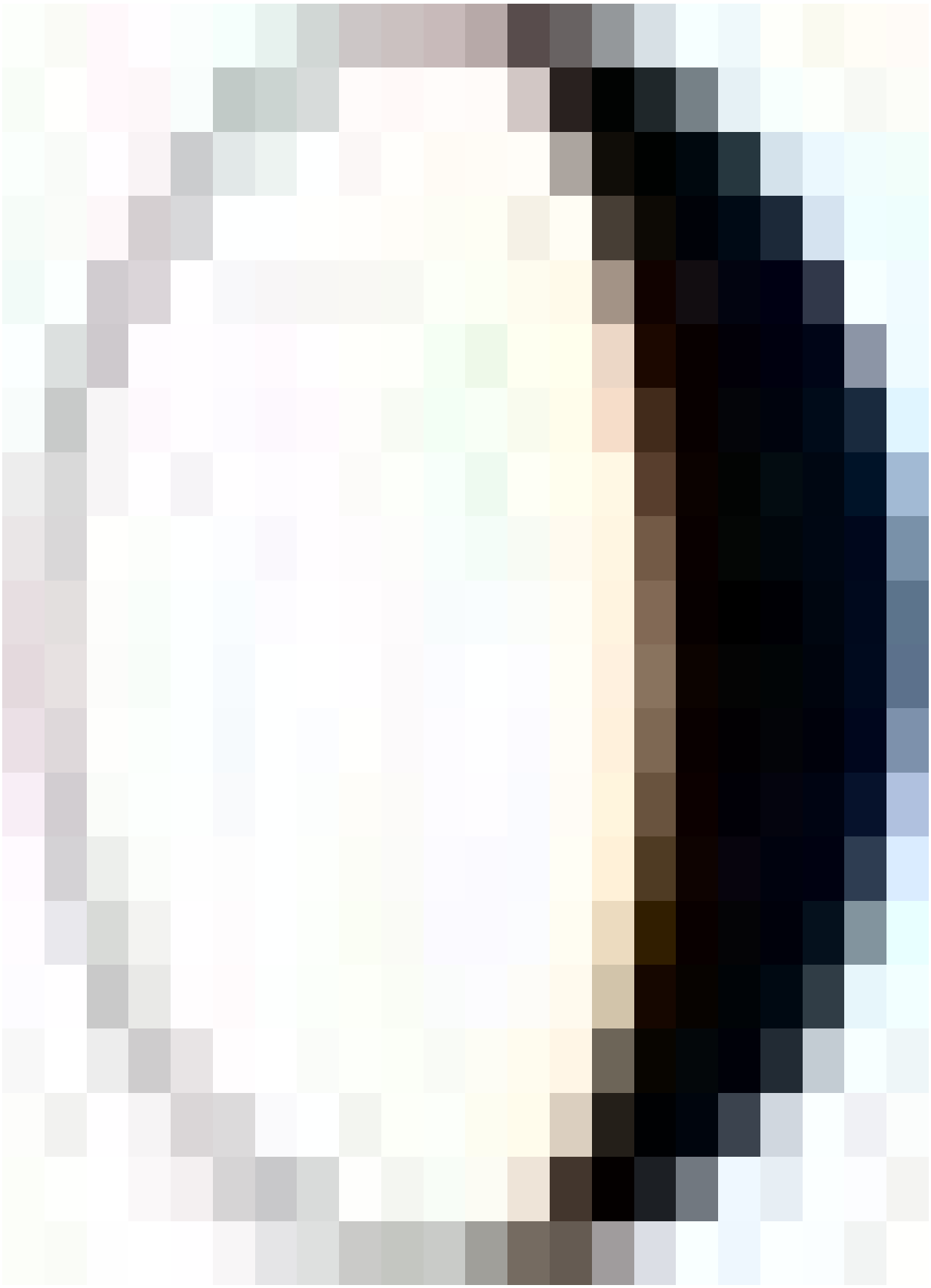

Serpent People

Nearly every known Earth culture has its legends of wise Serpent People who ruled the planet in prehistoric times and assisted humankind in rising in status from hairless ape to the lords of the planet. Many of these Serpent Kings were said to have come from the sky to promulgate the beneficent and civilizing rule of the Sons of the Sun, or the Sons of Heaven, upon Earth. Quetzalcoatl, the "feathered serpent," the culture-bearer of the Aztecs, was said to have descended from heaven in a silver egg. Ciuacoatl, the Great Mother of the Gods for the ancient people of Mexico, was represented as a serpent woman. Among many African tribes, it is Aido Hwendo, the Rainbow Serpent, that supports the earth.

The Babylonian priest-historian Berossus chronicled the legend of Oannes, an entity described as a serpent-like half-man, half-fish, who surfaced from the Persian Gulf to instruct the early inhabitants of Mesopotamia in the arts of civilization. Before the advent of the serpent master Oannes, Berossus stated, the Sumerians were savages, living like the beasts, with no order or rule.

Like so many accounts of the Serpent People, Oannes appeared to be some kind of amphibious Master Teacher endowed with superior intelligence, but possessed of an appearance that was frightening to behold. Oannes had the body of a fishlike serpent with humanlike feet and a head that combined the features of fish and human. Berossus explained that the creature walked about on land during the day, counseling and teaching the Sumerians, but returned to the ocean each evening. The amphibious master gave the once primitive Sumerians insight into letters and sciences and every kind of art. He taught them to construct houses, to found temples, to compile laws, and explained to them the principles of geometrical knowledge. He made them distinguish the seeds of the earth and showed them how to harvest fruits. In short, Oannes instructed them in everything that could tend to soften the manners and humanize humankind.

Because of the respect for the great serpent masters of prehistoric times, the collective unconscious of humankind both fears and reveres the snake. In ancient Egypt the serpent was regarded as both a symbol of immortality and of death, and the pharaoh wore a snake emblem on his headdress as a mark of royalty and divinity. Apollo, the Greek god of healing and medicine, was originally invoked and worshipped as a serpent. Aesculapius, another deity associated with medicine, often materialized as a serpent, and his crest of the double snakes remains today as a symbol of the medical profession.

In the Hebrew account of the Fall from Paradise, the serpent was the king of beasts, walking on two legs, who became jealous when he saw how the angels honored Adam. For his part in the seduction of Eve, the serpent is punished by having his limbs removed and being forced to crawl on his belly. In the Moslem tradition, it is Archangel Michael who chops off the serpent's limbs with the sword of God. In many Native American legends, the great hero Manabozho must battle many serpent people to free his people from bondage.

Father Charlevoix, an early French missionary to the eastern tribes of North America, recorded in his journals that there was no image that the tribespeople marked on their faces or bodies more than that of the snake. According to many tribal legends, in the beginning of time, humans and snakes could converse freely. Shamans and others who were powerfully attuned to the spirit level, it was believed, could still communicate with the serpent and learn the secrets of the future and powerful healing medicines.

Serpent People remain popular as shape-shifting entities in the local folklore of many areas around the world. Some serious minded researchers have even suggested that an underground race of reptilian beings secretly control all the major events of life on this planet. Other UFO investigators have theorized the Serpent People of prehistoric times are the same beings who today visit Earth in spaceships as Overlords surveying the evolution of humankind.

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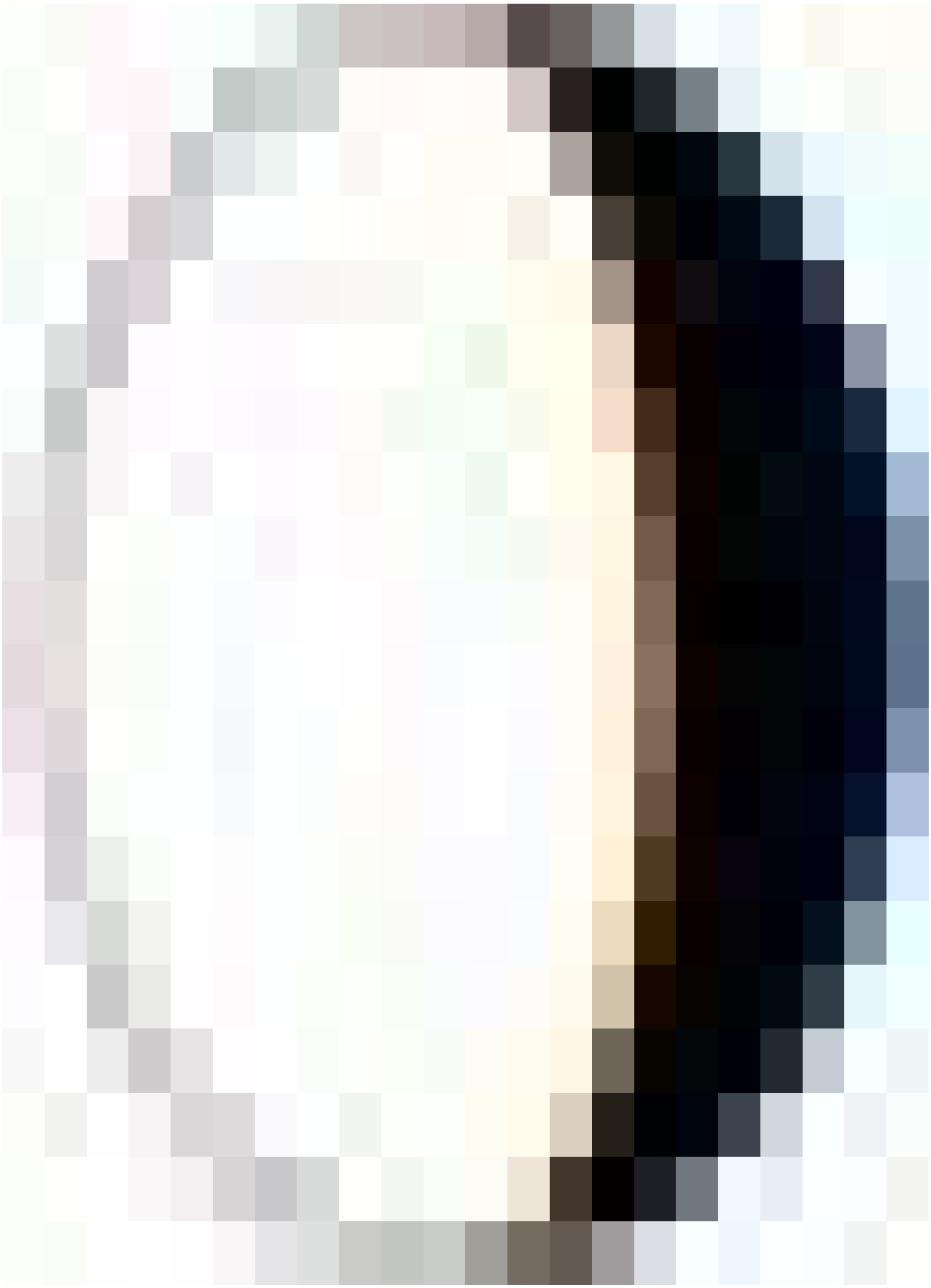

Shamans

In order to be able to pass through the portal of the Great Mystery that will lead them into another dimension of time and space, shamans must seek the assistance and guidance of their spirit helpers, who appear in the form of their totem animals. To more effectively explore this spiritual dimension, shamans themselves may even assume the shape of their totemic animal and become for a time a wolf, a raven, an owl, or whatever creature has granted its power to their quest.

Among the characteristics that we have come to associate with the shamans is their ability to enter into a kind of divine frenzy or ecstasy, very often achieved by the act of dancing and chanting. Once shamans have managed to separate themselves from mundane, ordinary existence, they enter a state of heightened awareness. To the observer, shamans lose their outward consciousness and become inspired or enraptured. While in this altered state of consciousness, they hear voices, see apparitions of spirits, and receive visions. Very often, they undergo a dramatic out-of-body experience, which enables them to perceive physical events actually happening great distances away from the place where they have undergone their trance state.

In perhaps the majority of cases, those who become shamans have previously suffered a severe and sudden illness or accident that precipitated a near-death experience in which their spiritual essence left their physical body and traveled for a time to a higher spiritual plane. Many shamans have also been beset by other natural interventions in their lives, such as spells of fever or epileptic seizures.

The shamans’ robes or costumes are covered with animal shapes and magical symbols. From the beginning of time, shamans have employed their animal

totems to assist them in communicating with spirits, so the tradition of bedecking their robes with feathers, fur, claws, and the like has remained constant throughout the centuries. The robe of the shaman is, in essence, a spiritual microcosm, a reflection of the greater cosmic system that reaches beyond the stars. When shamans wrap their robes about them, they are allowing their spirits to step across the physical dimension and begin at once to establish contact with the world of spirits. The great ethnologist Ivar Lissner has observed that a shaman is one who knows how to deal with spirits and influence them:

He is thus a magician. Every shaman is a magician, but not every magician is a shaman. A magician may also be a sorcerer. The essential characteristic of a shaman is his excitement, his ecstasy and trancelike condition. It is because so many scholars have applied the word shaman to the magicians of primitive tribes, who are usually sorcerers and nothing more, that the idea of shamanism has become so vague and distorted.

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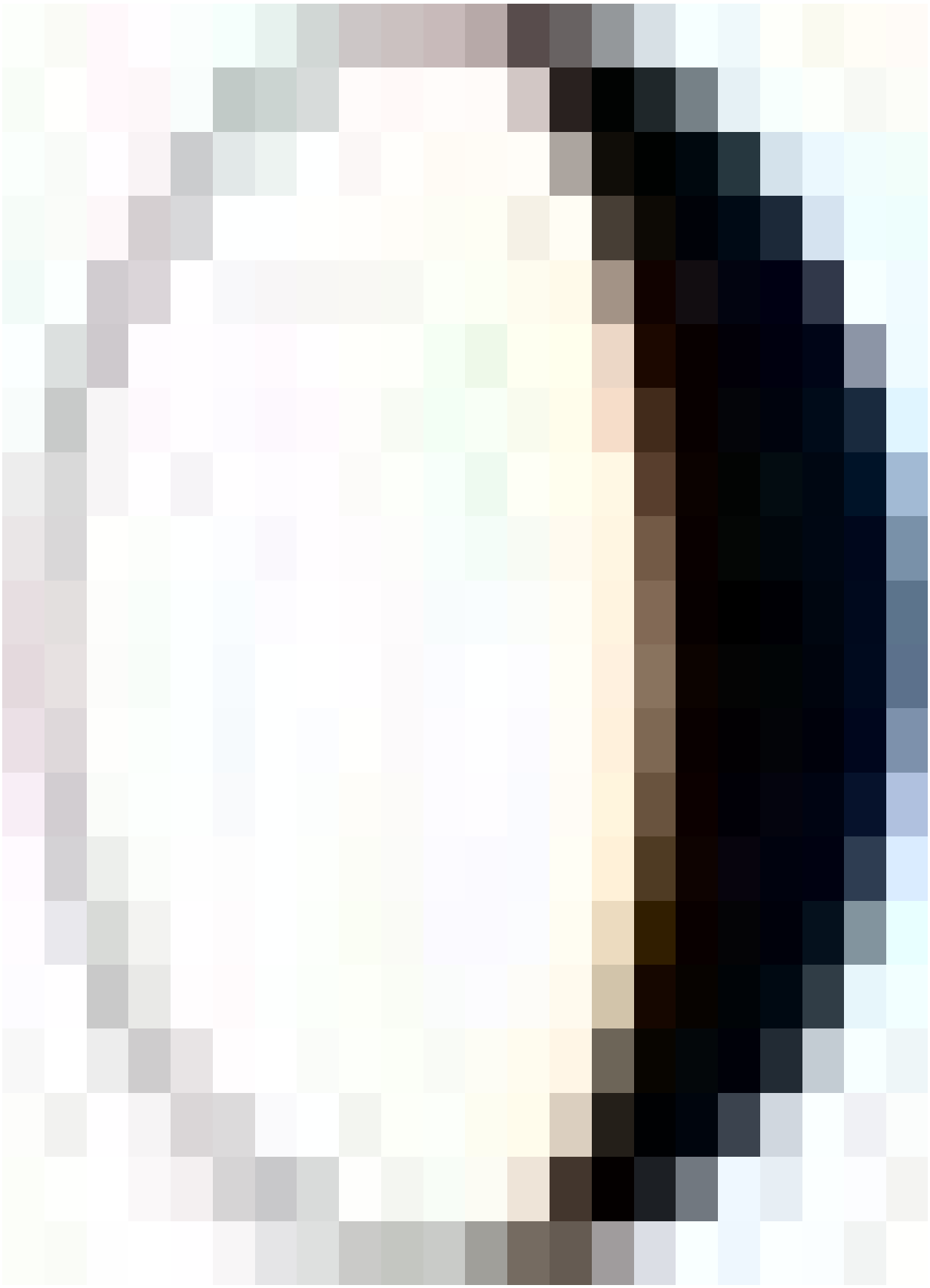
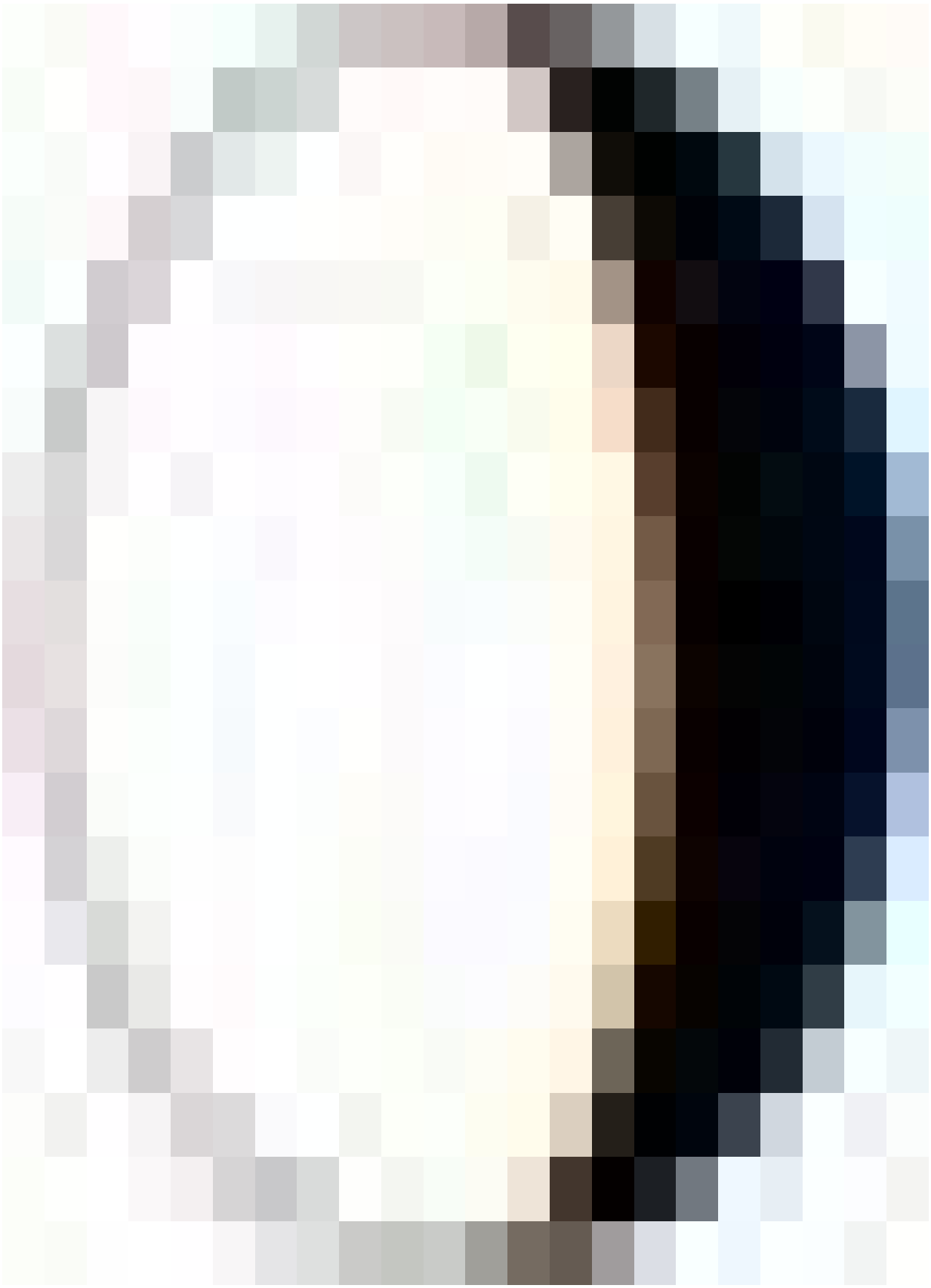


She-Wolf of London (movie, 1946)

Cruel mind games by the true murderer preying on Hyde Park attempt to convince the attractive young member of the Allenby family (June Lockhart) that she has fallen victim to the ancestral curse of becoming a werewolf. While there are no wolves in this motion picture, it would not be too many more years before Ms. Lockhart was overseeing Lassie, the most incredibly gifted canine on television. Jean Yarbrough directs June Lockhart, Don Porter, and Sara Haden.



Silver Bullet

The agents of the Spanish Inquisition decreed that there was only one way to kill a werewolf: behead it. Then, just to be certain, one must burn both the head and the body.

Creeping up behind a werewolf with an axe with the intent of chopping off the beast's head seems a decidedly injudicious method of attempting to kill the monster. What about a silver bullet?

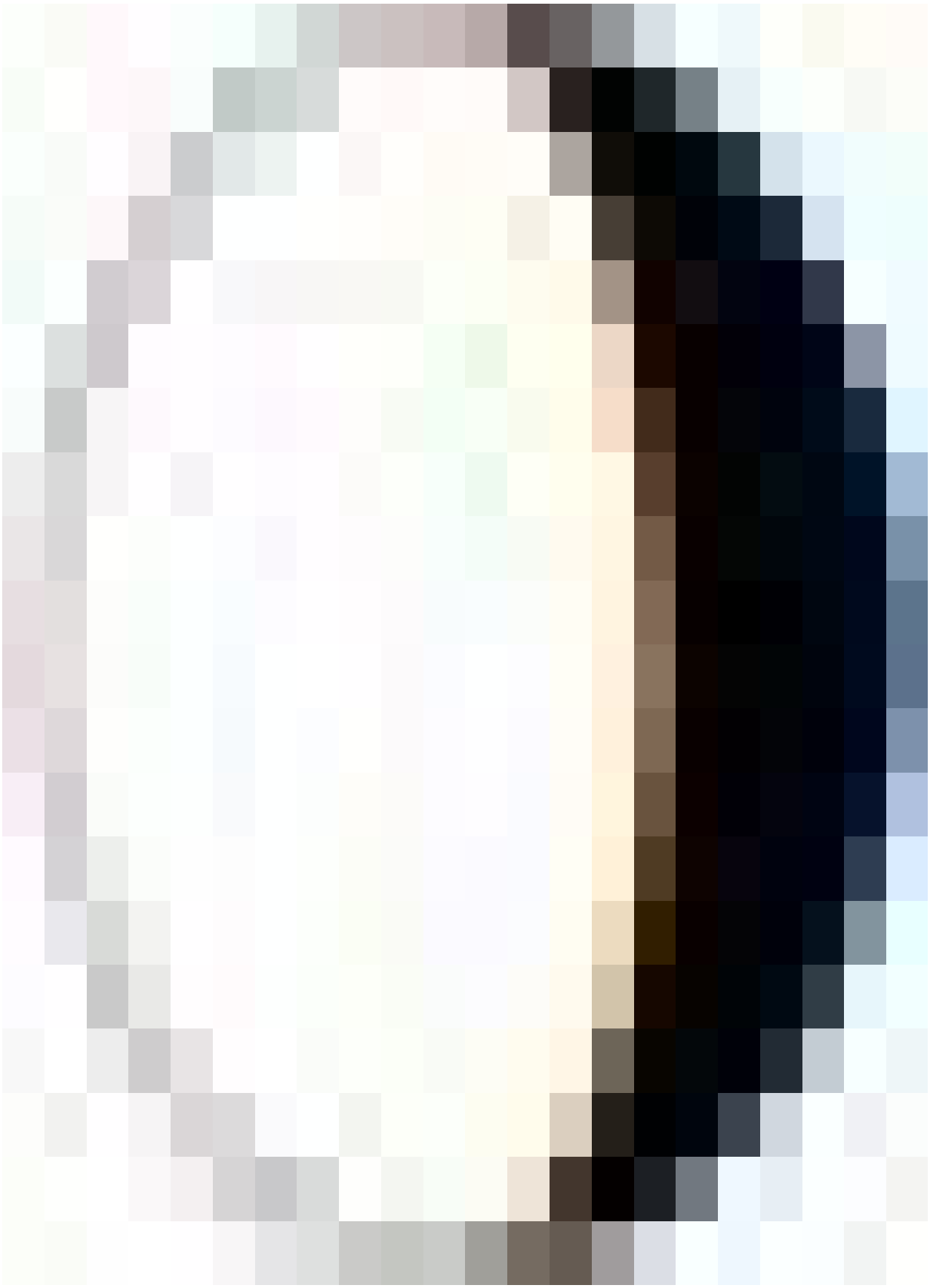
Curt Siodmak, the scriptwriter who wrote The Wolf Man (1941), claimed that he added a number of new details to the werewolf mythology, such as declaring that an object made of silver or a silver bullet was the only thing that could kill the beast. In addition, he composed the famous four-line verse about "Even a man who is pure at heart" becoming a werewolf if bitten by a lycanthrope, and the curse of the full moon signaling the transformation into man-wolf.

In the centuries-old struggle with werewolves, the only record known of a silver bullet slaying a very dangerous predatory shape-shifter occurred during the reign of terror caused by the Beast of Gévaudan. According to Jean Chastel, one of several hundred armed men organized by the Marquis d'Apcher and the man given credit for slaying the monster, he had loaded his double-barreled musket with bullets made from a silver chalice blessed by a priest. In Chastel's view, the bullets were fatal to a thing of evil such as the Beast because they had been made from a chalice that had held "the blood of Christ" during communion and had been blessed by a priest. The fact that the chalice was made of silver was probably incidental in Chastel's view.

Interestingly, in the alchemical tradition, silver represents the moon, the Divine Virgin, purity, and chastity. On some level of consciousness, the use of a silver object or bullet to squelch such an evil as a ravenous werewolf might have been apprehended by both Jean Chastel and Curt Siodmak.

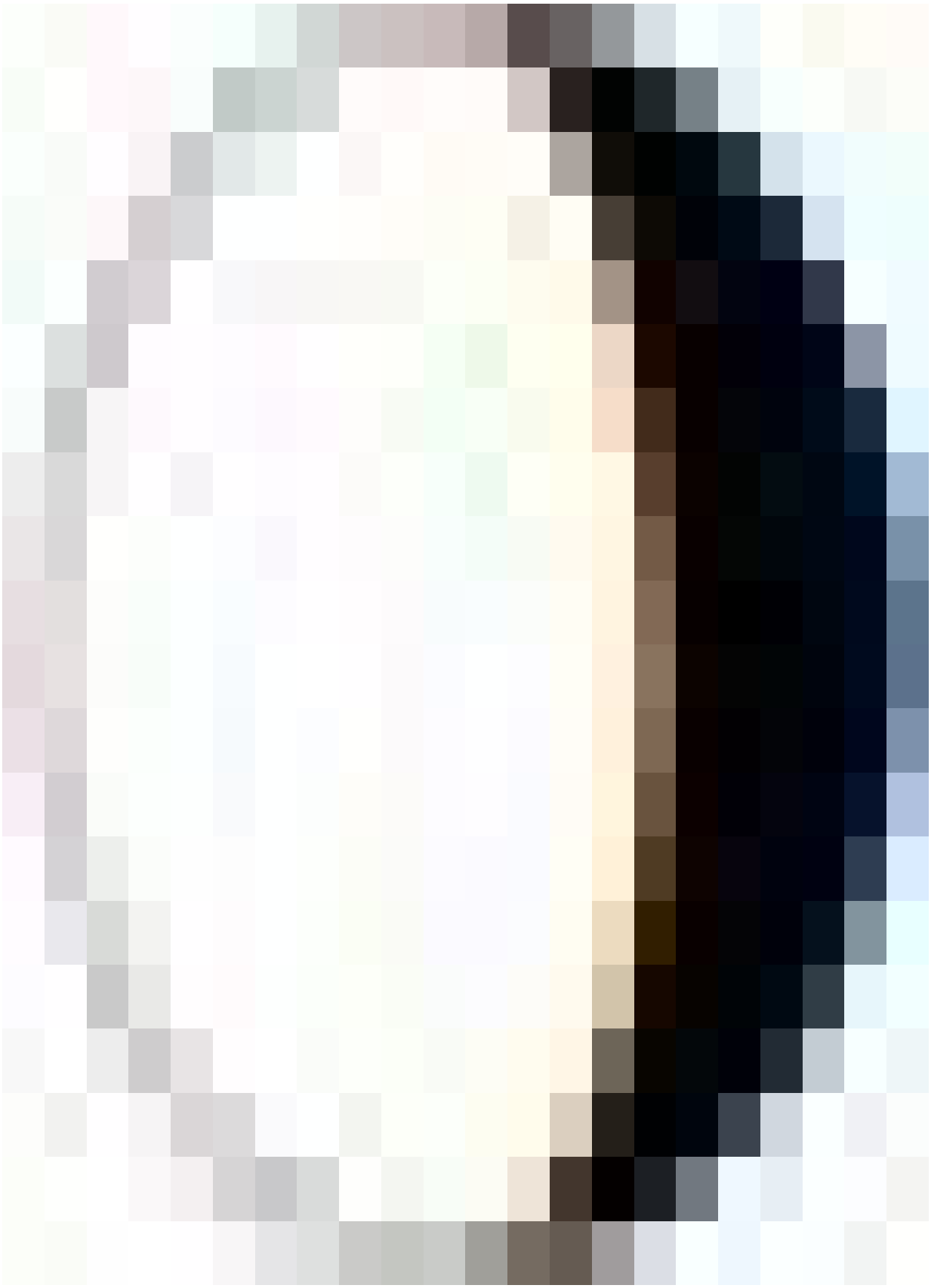
Perhaps, though, the most efficacious method to kill a werewolf remains separating its head from its body and burning both parts in a roaring fire.

The Stephen King story about a boy who has to face a vicious werewolf alone was adapted as Silver Bullet in 1985.



Silver Bullet (movie, 1985)

Based on Stephen King's novelette Cycle of the Werewolf, Corey Haim portrays a paraplegic boy who becomes convinced that a real werewolf is responsible for the gory murders that have been taking place in their small North Carolina town. Only his sister believes him when he describes how he damaged the werewolf's eye during a near-fatal encounter. They eventually track down a likely suspect for the lycanthropic slayings, then hope their befuddled uncle (Gary Busey) can protect them with a silver bullet.



Siodmak, Curt (1902-2000)

“Even a man who’s pure in heart/And says his prayers at night/May become a wolf when the wolf bane blooms/And the autumn moon is bright.”

Although the famous four-liner has been often attributed to authentic Gypsy folklore, screenwriter Curt Siodmak made it up for The Wolf Man (1941). “That’s how folk history is made,” Siodmak said in his autobiography, Wolf Man’s Maker: Memoir of a Hollywood Writer (2000).

Most of what is today considered ancient werewolf lore was originated by Siodmak for the Wolf Man in a series of films by Universal. The imaginative screenwriter also came up with “the business” about silver bullets and the full moon transforming a man into a wolf. Siodmak seemed well aware that he was giving cinematic life to “a character that has haunted people’s fantasies for 2,000 years.”

In an interview in 1999 in Written By, the magazine of the Writers Guild of America, Siodmak explained his identification with the character of the werewolf: “I am the Wolf Man. I was forced into a fate I didn’t want: to be a Jew in Germany…. The swastika represents the moon. When the moon comes up, the man doesn’t want to murder, but he knows he cannot escape it, the Wolf Man destiny.”

Siodmak was born on August 10, 1902, in Dresden. A lonely, thoughtful child, he published his first short story in a children’s magazine when he was nine years old. He later earned a doctorate in mathematics and became a journalist, reporting for a Berlin newspaper. When he was assigned to write an article on

the filming of Fritz Lang's Metropolis (1926), Siodmak and Henrietta de Perrot, who would later become his wife, signed on as extras. Shortly thereafter, Siodmak became a member of what was known as the "German Hollywood," in Babelsberg in suburban Berlin. In 1929, he worked on People on Sunday, which became a masterwork that predated the neorealist movement.

Although the film had become a hit in Germany, Siodmak, his brother Roger, and Billy Wilder decided that the Nazi threat to their livelihood and their lives had become too real to be any longer ignored. The Siodmaks first found refuge in France, later in England; but in 1937, they joined 1,500 other German filmmakers in Hollywood.

Siodmak's first on-screen credit was Her Jungle Love (1938) with the popular singer-actress Dorothy Lamour. When he worked on the screenplay for The Invisible Man Returns (1940) with Vincent Price, Siodmak found his "groove."

While he is best known to werewolf fans for The Wolf Man, Siodmak became known as the King of B Movies, amassing forty film credits in the United States, eighteen in Europe. In addition to writing screenplays, he wrote dozens of novels, and hundreds of essays, articles, and short stories. His 1943 novel, Donovan's Brain, was dramatized by Orson Welles for the radio and was the basis of at least three movies. The 1953 film version starred Lew Ayres, Gene Evans, and Nancy Davis, who would one day be known as First Lady Nancy Reagan.

Among Siodmak's other credits are such films as I Walked with a Zombie (1943), The Beast with Five Fingers (1946), Frankenstein Meets the Wolf Man (1943), Son of Dracula (1943), and The Magnetic Monster (1953).

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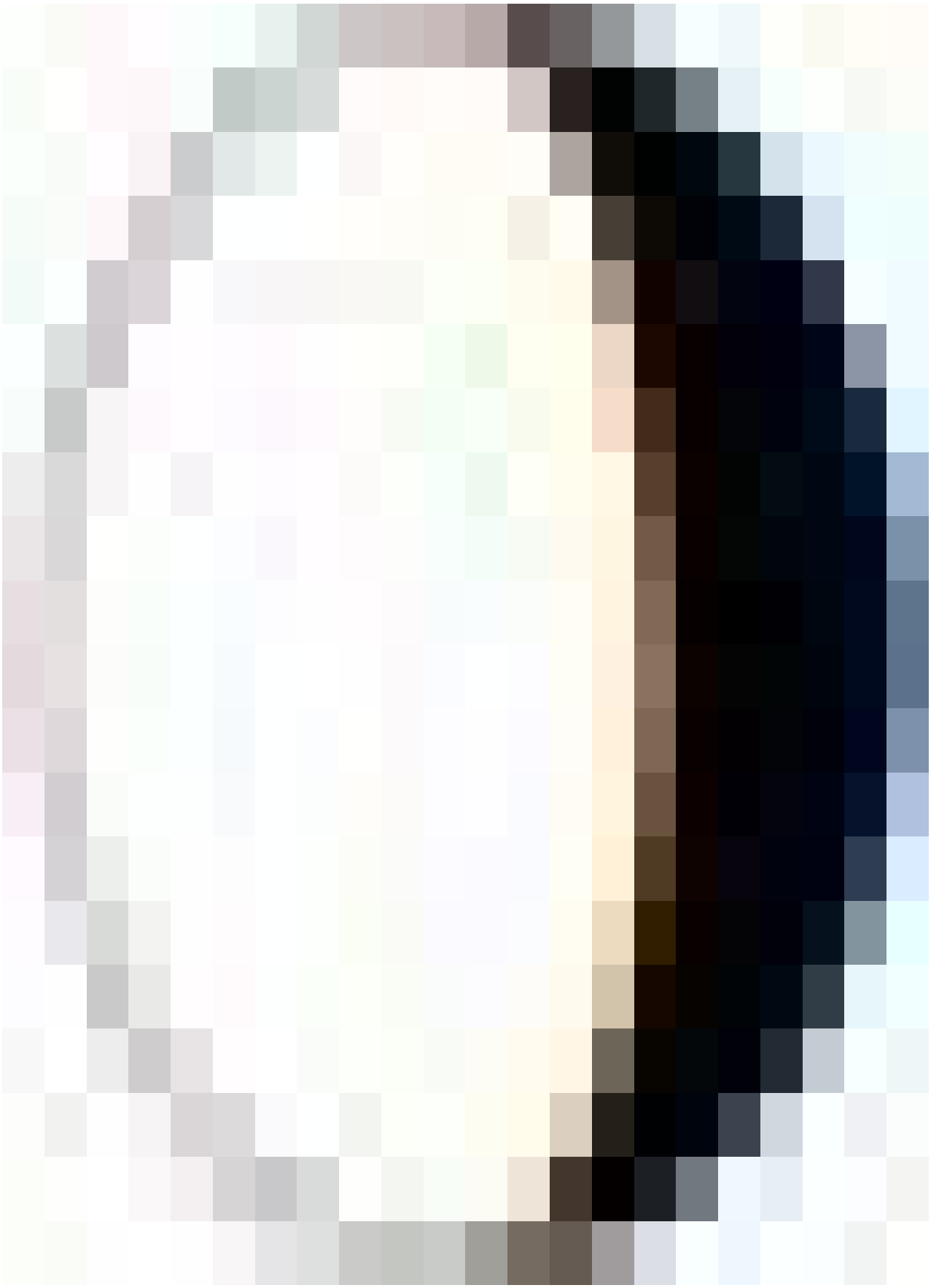

Skin Walkers

To many Navajo tribespeople, a werewolf is called a “skin walker.” In the magic of the Navajo, Hopi, and Pueblo, the principal reason that a shaman might shape-shift into a wolf is for the purpose of traversing great distances in a much shorter time than he or she could walk the miles in human form. Those who cover themselves in the skin of a wolf are therefore known as Yee Naaldlooshii (those who trot about with it).

In January 1970, four Gallup, New Mexico, youths claimed to have encountered a werewolf on their way to Zuni near Whitewater. All four swore that they saw a two-legged, hairy thing run alongside their car as they were going 45 miles an hour. When Clifford Heronemus later told reporters that he accelerated their vehicle to 60 mph and the creature still paced them, he got scared. The highway section where the werewolf appeared is full of sharp turns, and Heronemus was concerned that the car could skid off the road and they would be easy prey for the monster.

According to Heronemus, one of the four finally got out a gun and shot it. “I know it got hit and it fell down—but there was no blood. It got up again and ran off. I know it couldn’t have been a person, because people cannot move that fast.”

Heronemus and his three friends were convinced that they had been chased by a werewolf, and they said that they were going looking for the creature with a camera. If they could obtain a photograph of the werewolf, “people won’t think I’m half-cracked.”

In 1936, anthropologist William Morgan wrote about the werewolf beliefs of the Navajo in Arizona and New Mexico, and he recorded one of his conversations with Navajo who told him that the Yee Naaldlooshii could run very fast. They could get to Albuquerque in an hour and a half, the anthropologist was informed. Morgan noted that in those days it took four hours to drive the distance by automobile.

RICARDO PUSTANIO 2015

Years ago, Priscilla Garduno Wolf had a close encounter with a skin walker (art by Ricardo Pustanio).

An Encounter with a Skin Walker

Priscilla Garduno Wolf, an Apache medicine woman from New Mexico, told of her encounter with a skin walker when she was a teenager. In Sister Wolf's own words:

It was a beautiful day, and I was ready for the prom. I caught a ride with a friend, Molly, and the night went very well.

However, at the end of the prom, Molly told me to catch a ride home with someone else, she was going to Alamosa with her boyfriend. I asked several people, but no one offered to take me home. I lived three miles from the school, and at that time all the roads were dirt.

I had no choice but to walk home in my formal, holding my heels in my hands. The moon was shining, but it was still very dark.

I wasn't scared until I got close to the area where people claimed the Wolf Boy was buried. Grandpa said that the old people buried him there in the 1500s. Nearby, there was this huge tree that my grandfather had named the skin walker tree, because of sightings of Skin Walkers in that area.

I wanted to walk back to my grandmother’s home, but I was scared that the Wolf Boy would appear to me, so I continued walking east toward my mother’s home.

When I crossed the old bridge, I heard a noise coming from under it. I looked back, and I saw what appeared to be a calf walking toward me. I started to run, and it began to run, following me.

It was about 300 feet to my mom’s home, and I took off running fast. The animal stood up on its hind legs and almost caught me. I could hear its loud breathing. It sounded not human or animal like, but different.

I made it to my mother’s farm land, and the thing jumped across the fence.

When I got to the door of the house, I banged so hard to wake up Mom. “Open up!” I kept yelling! “Something is chasing me.”

Mom made it to the door. I pushed her aside and shut the door, and we locked it. She shut the lights off so no one could look in the house.

My baby brother Adam was sleeping, and after a while I lay down. I was so worn out from running.

I heard someone turning the knob of the door—and opening it! I could hear what sounded like the footsteps of a horse moving from room to room toward me.

All of a sudden it was next to my bed. I screamed for Mom to turn the lights on, but she was having a hard time getting up. It was like she was in a daze.

I felt the Skin Walker's hand on me, touching my face and throat! His smelly breath and loud breathing were right next to me.

The monster was [a] tall and skinny half human and half something that looked like a cow. His hands were rough and hairy, and he had long nails.

I couldn't breathe! I screamed again and asked God to help me. It scratched my neck, and I was bleeding.

When Mom managed to turn on the light, it vanished.

Mom saw three scratches on my neck and said it was the devil that had left his claw marks on me. We got up and checked the door. It was still locked, but the door hadn't mattered to the Skin Walker.

By morning the scratches were gone, just vanished. I wrote two stories years later that I called "The Devil's Claws" and "The Skin Walker."

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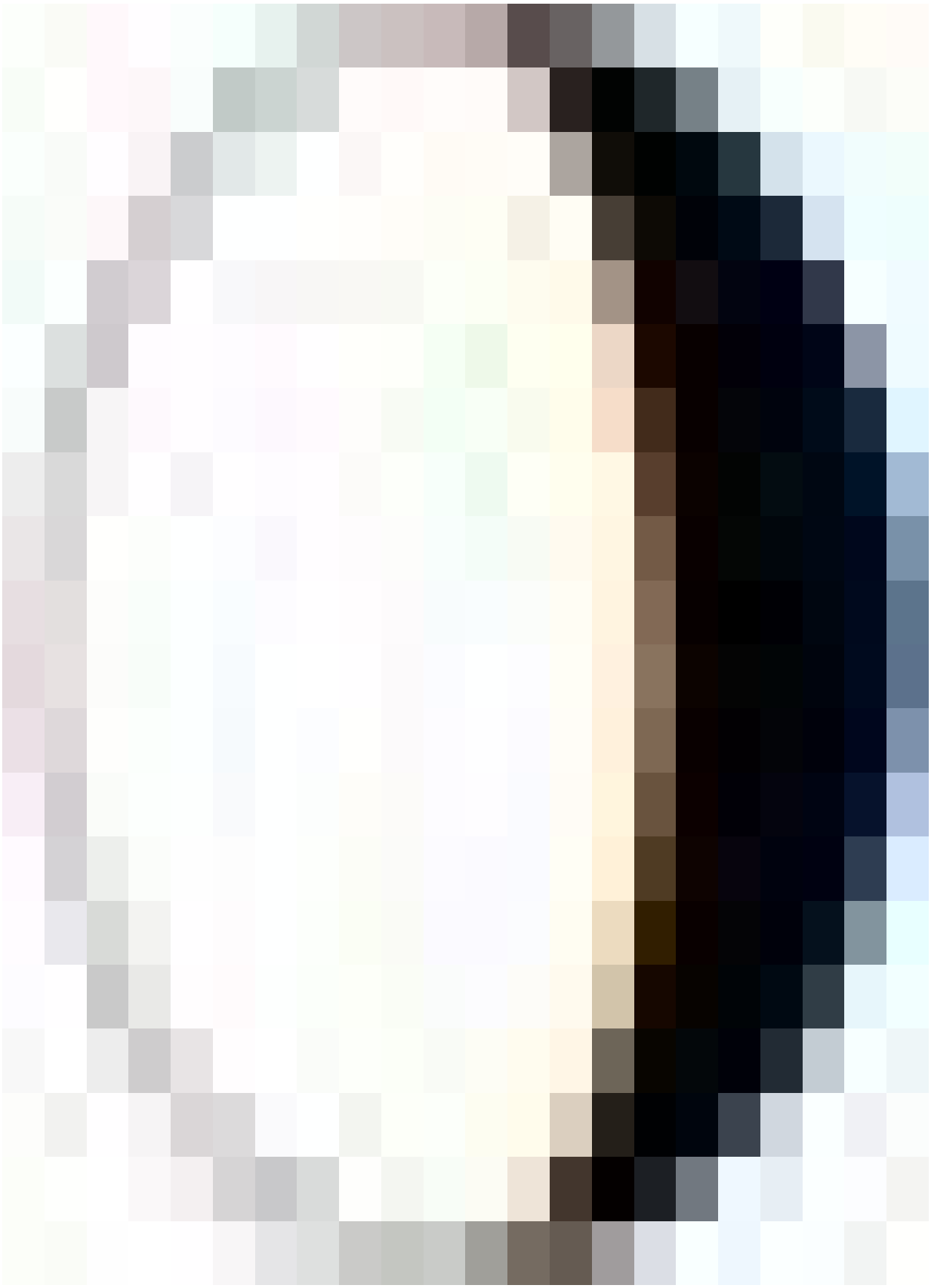
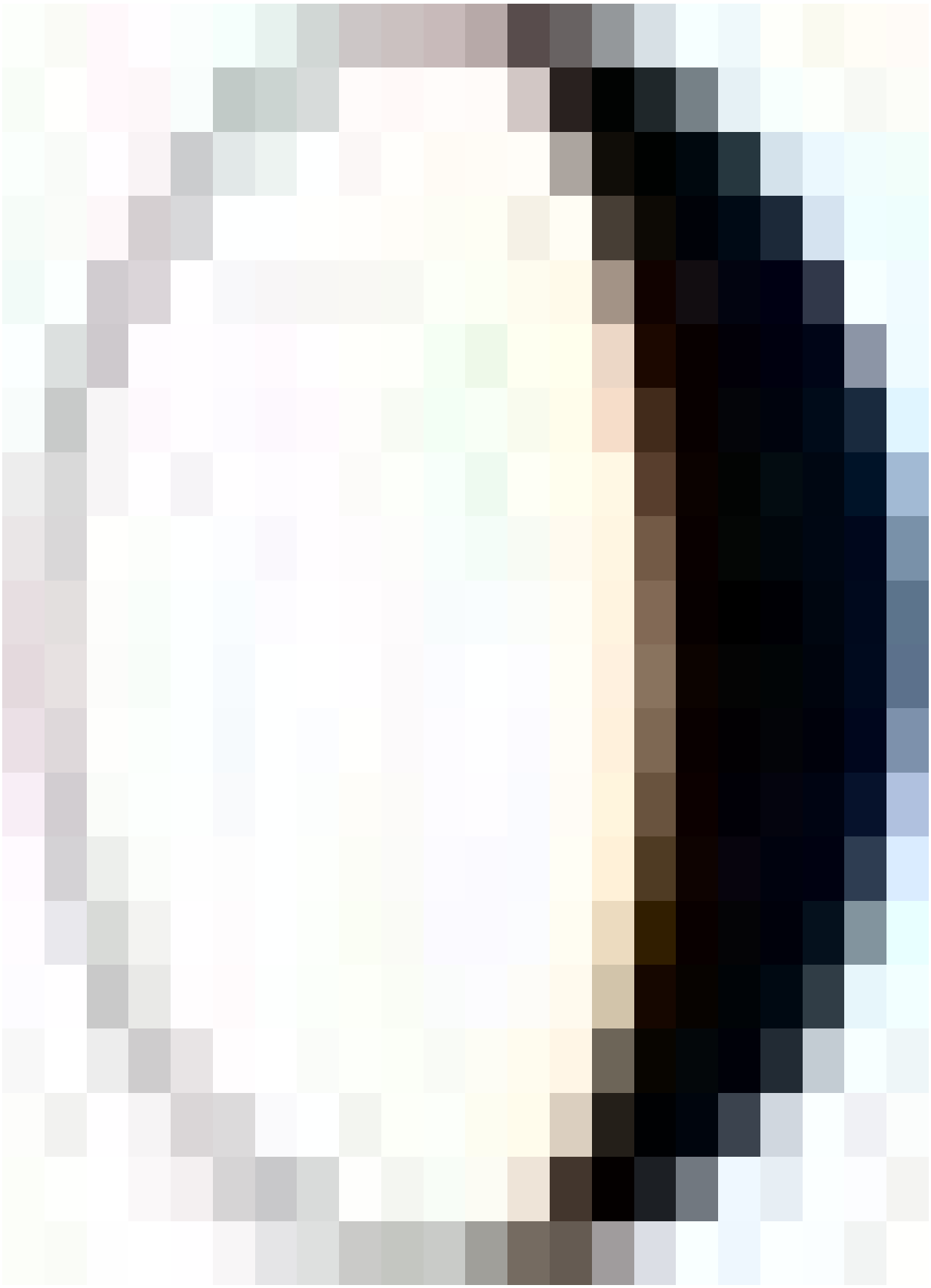


Skin Walkers (movie, 2007)

This film, released by Lions Gate Films, presents a somewhat different take on the Navajo curse of the werewolves known as skin walkers. It is known to some of his relatives that Timothy (Matthew Knight), a half-breed boy, will end the curse of the skin walkers visited upon his family when he reaches his thirteenth birthday. Living with his human mother, Rachel (Rhona Mitra), Timothy has been protected by his skin walker relatives since he was born. Neither Rachel nor Timothy knows of the tragic curse and they believe that Uncle Jonas (Elias Koteas), along with grandmother Nana (Barbara Gordon) and the various cousins who live near them, are simply loving members of their extended family. A couple of days before Timothy's thirteenth birthday, the protective skin walkers learn that a pack of evil skin walkers who feast freely on human flesh have learned of the boy and want to claim him as their own. Their ruthless leader, Varek (Jason Behr), orders his minions to bring him the boy, and a desperate chase ensues with Timothy's werewolf relatives protecting him from falling into Varek's hands.



Slaying the Werewolf

Buffy Summers is a chosen slayer of vampires, a guardian of an unsuspecting world that cannot perceive the magnitude of the evil that threatens it in veritable legions of the undead. When she sinks a wooden stake in the chest of a vampire, the creature disintegrates before our eyes; and each week on the popular television series, Buffy the Vampire Slayer, the diminutive high school senior effectively fulfills her ancient legacy as the one chosen to be a slayer, a protector of us all.

Oz, one of Buffy's friends and fellow high school students, is a werewolf that she and her small circle of teenaged accomplices keep under lock and key whenever the moon is full. Other than those occasional lunar spells, it seems as though Oz is a friendly and domesticated high school student. And if he weren't, well, one of Buffy's wooden stakes in the chest would probably make him really mad—but it wouldn't kill him. Slaying a werewolf is no easy accomplishment.

There are some notable examples in the literature of the vampire where slayers of the undead have lain in wait with stakes in hand to attack the night stalkers when they return to a victim's bedroom for their nightly feast of blood. Vampires depend upon such regular sustenance for their existence, and they can be vulnerable to an ambush by fearless vampire slayers as the fiends revisit their current blood supply.

Werewolves, however, have no need to stash away victims for nightly feedings. Lycanthropes do not kill to exist. Werewolves most often attack their victims for the sheer joy of the slaughter, the ripping, tearing, and biting at the flesh. True, werewolves may on occasion devour parts of their victims, but such butchery is not because they are starving for sustenance. In their human form, werewolves may eat very well, indeed. Remember, they do not lie in coffins during the day,

but they walk about freely in human form, partaking, no doubt, of regular meals of great variety.

And because a werewolf is never lying somewhere dormant during certain hours of the day, as a vampire must do to survive, there is really no time when a slayer might catch the beast unaware, momentarily helpless or off guard. When the werewolf attacks, it does so as a great beast attacks, tearing at its victim's jugular vein with claws or fangs. Its strength is superhuman—and terminally foolish and suddenly dead would be the slayer who seeks to go mano a mano with a werewolf.

If one has evidence that a werewolf is on the prowl, some traditions still insist that the creatures really don't like the smell of garlic blossoms or garlic oil, so they recommend liberally sprinkling the scent of garlic on all windowsills and doorsteps. Wearing a crucifix around your neck won't protect you from a werewolf, but a sprig of garlic worn at the throat just might turn it off from going for your jugular.

Since there is no time when a werewolf is really vulnerable in animal form, over the centuries slayers have learned to wait until the lycanthrope has shifted back to its human shape. That was when the Inquisition seized both Witches and werewolves for its torture machines and death by burning at the stake. Some judges at the various tribunals insisted that those suspected of being werewolves be executed by beheading with a double-edged sword.

What about the silver bullet? According to some legends, shooting the werewolf with a silver bullet is the only infallible method of slaying a werewolf. While some scholars state that such an "ancient tradition" actually began with Universal Pictures's Wolf Man series in the 1940s, we know for certain that in 1767 the notorious Beast of Le Gévaudan was said to have been killed by silver bullets made from a chalice that had been blessed by a priest, and it is likely that the belief in slaying werewolves with bullets or other weapons made of silver

predates that event by many years.

In assessing the limited means of destroying a werewolf, unless you are an accomplished wizard with a multitude of spells that are certain to dispense evil and keep werewolves at bay, it is not recommended that anyone become a werewolf slayer—even if you have an entire clip of silver bullets for your rifle. A clip might not be enough if a savage, roaring, slashing werewolf suddenly were to leap out at you from the dark recesses of a midnight forest. In the popular television series, Buffy the Vampire Slayer, when Oz is about to shape-shift into a wolf, he is voluntarily locked up by his friends. If the opportunity to cage him passes them by, they shoot him with a tranquilizer dart and let him sleep off his lycanthropic rage.

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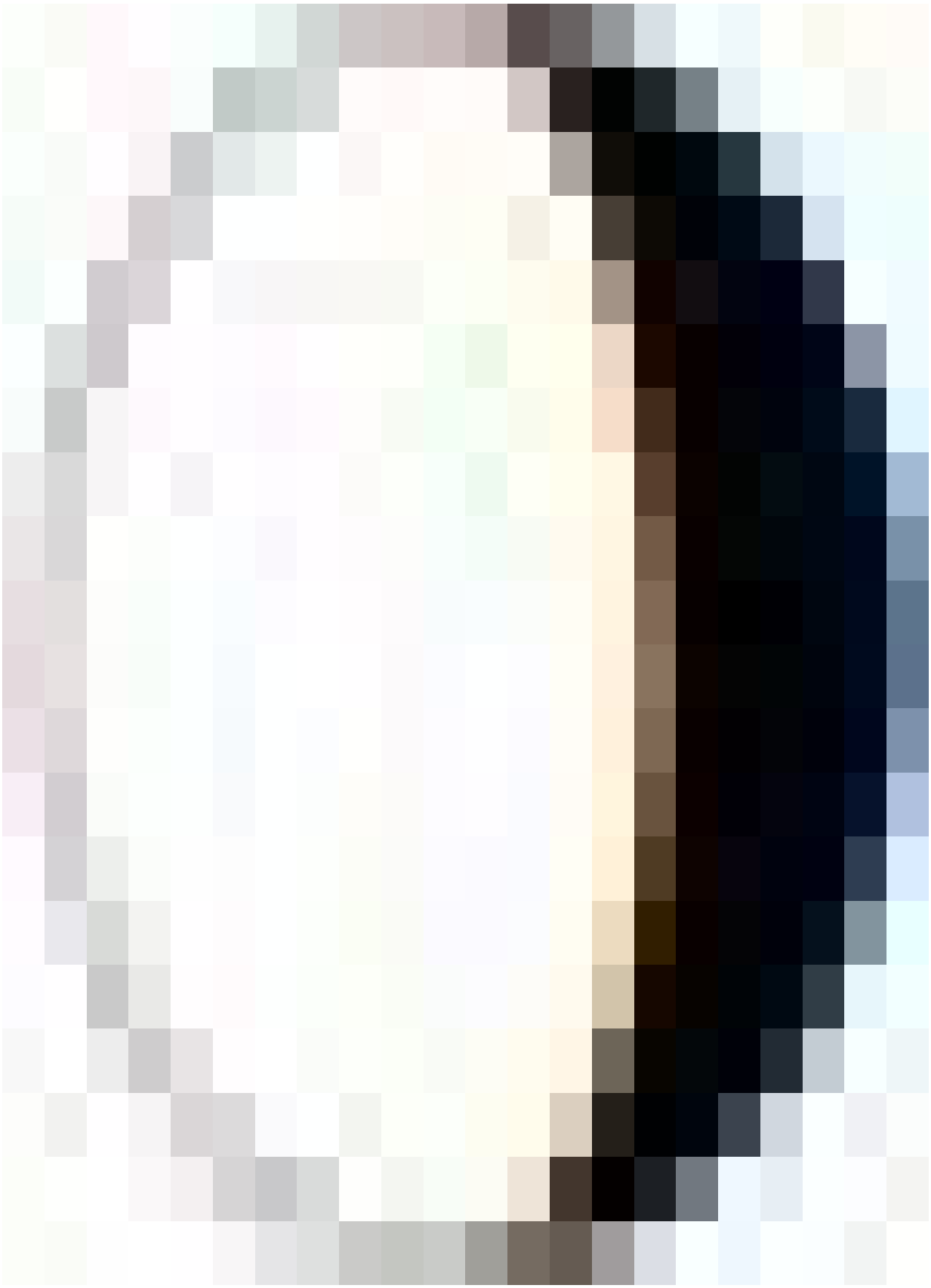

Sorcery

In the ancient traditions, there were two basic ways by which a person became a werewolf—and they both involved sorcery. Either one deliberately sought to become a shape-shifter by employing a number of spells, invocations, and secret rituals so that he might have the power and strength of a lycanthrope to perform nefarious deeds—or one was cursed by a powerful sorcerer who used his magic to turn his victim into a werewolf to live the life of the damned. In other words, there were voluntary and involuntary werewolves.

The notion that a victim of a werewolf attack became himself a lycanthrope because of a bite or a scratch from the beast is largely the invention of motion pictures, quite probably beginning with The Wolf Man (1941). In all of the accounts of werewolf attacks throughout Europe in earlier times, we never read of the victims returning as lycanthropes. If the thousands of victims of the Beast of Le Gévaudan had returned as werewolves, all of France would have been overrun by an army of conquering lycanthropes. In point of actual fact, the victim of a werewolf attack is almost always mangled, mutilated, and murdered —not merely bitten and “infected” with the werewolf curse.

RICARDO FUSTANIO 2010

Sorcery is the traditional method for transforming a human into a werewolf, not the more modern idea that one needs to be bitten by a lycanthrope (art by Ricardo Pustanio).

Sorcery involves the manifestation of supernatural powers granted by spirits who have been summoned by a skillful magician or sorcerer. Many believe that such manipulation of psychic energy can only manifest evil spirits, who seize such an opportunity to enter the physical dimension in order to work evil against humankind and the true God of the universe. The French jurist Jean Bodin insisted that only Satan can change the shape of one body into another—and only God grants him that power in the elemental world.

Those who voluntarily became werewolves through sorcery did so most frequently through the use of special ointments, the wearing of the magical wolf belt, and the chanting of various spells and invocations to summon the demonic beings that would implement the shape-shifting process. Those who involuntarily became werewolves were the victims of such incantations, curses, and the sinister work of demons summoned to do the evil work of sorcerers who had given themselves to the Dark Side.

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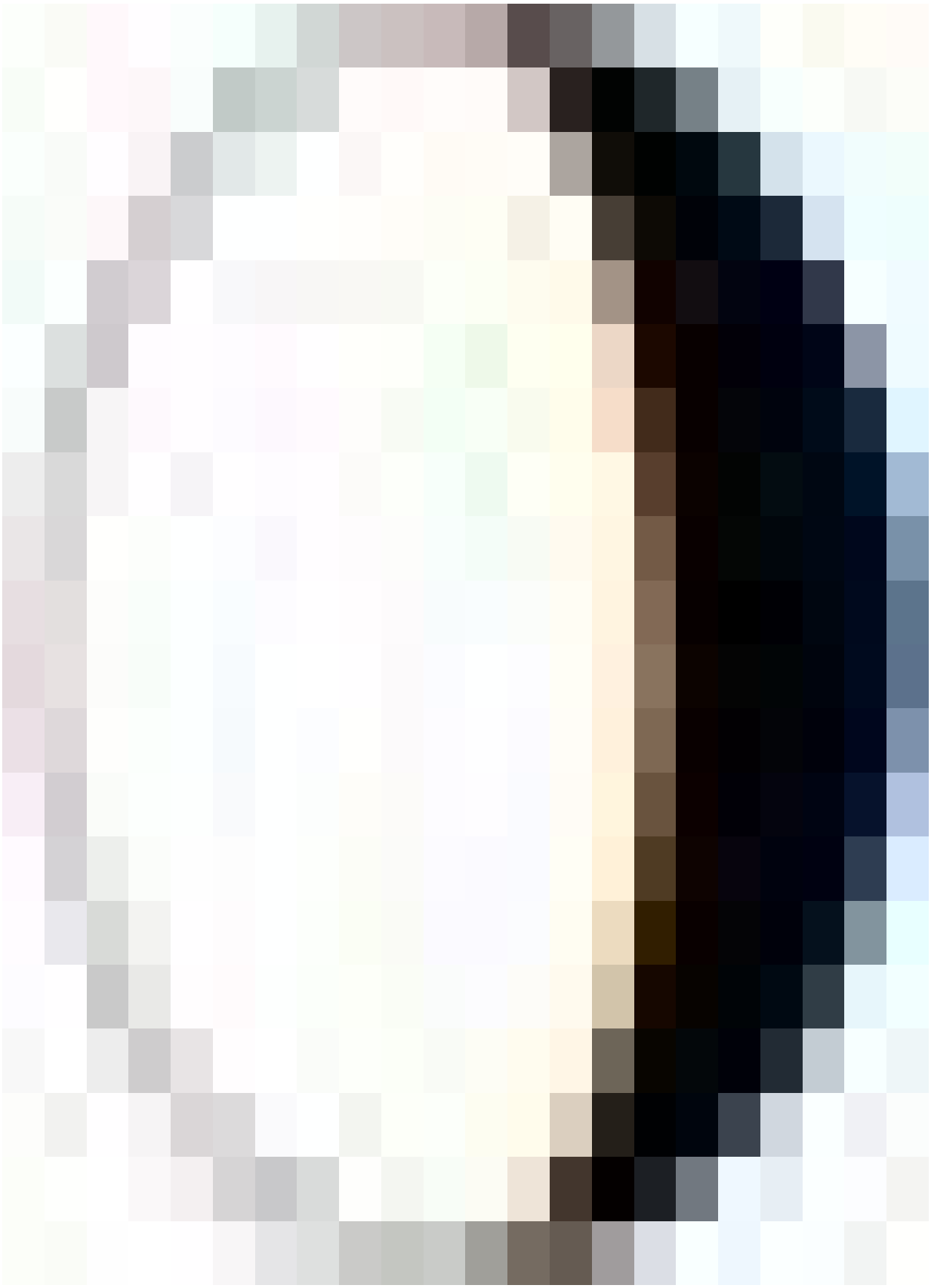


Spells to Ward Off Werewolves

Apractitioner of magic set up a retail outlet in order to supply Witches, sorcerers, and magicians with the genuine articles needed for occult research. They had completed worldwide travel and an enormous amount of research and experimentation over more than twenty years to be able to offer potions and mixtures that were absolutely identical to the ancient, original formulas.

According to the practitioner, superstition and ignorance had given ceremonial magic a bad name:

If one approaches the occult from a strictly objective viewpoint, it will prove to be one of the most fascinating subjects which one can study. There are so many ramifications and complexities that no one person could master the occult in one lifetime. In our coven, we had each member specialize in certain aspects of magic, while, at the same time, maintaining a general knowledge of the entire field. In this way, we always have an expert at hand.

Sorcery does not have to be evil. Sorcery and ceremonial magic does involve the summoning of beings and forces from other planes. As a general rule, sorcery is used for self-gain, but it can serve other purposes just as well. We feel that it is the purpose that counts, assuming no harm is [intended]. The most ideal usage of magic is the gaining of knowledge. Those who are sincere follow this path. Naturally there are pitfalls and dangerous areas, but is this not also true of everyday, mundane life?

For whatever the following may be worth—as werewolf repellents or entertaining curiosities—such spells as these have been used traditionally to

keep one’s household safe from lycanthropes when the moon is full.

An Invocation to Diana, the Moon Goddess, to Keep One Safe from Evil Entities—Specifically Werewolves

‘Tis___(Name the date) now, and at an early hour

I fain would turn good fortune and safe passage to myself, Firstly at home and then when I go forth.

With the aid of the beautiful Diana, Goddess of the Moon, Great Huntress with Her pack of she-wolves,

I pray for protection from evil werewolf fang and claw

ere I do leave this house! May Her guiding and protective hand keep me safe until my return.

Three drops of oil are now required to be slowly fed to the flame of a candle in propitiation to Diana with the supplication that she remove any evil influence that might be lurking about in the shadows of the night.

A Spell to Repel Werewolves

Well-protected may I be as I go forth to roam,

for Diana, beautiful, Diana, I walk abroad with thy blessing.

I do implore thee to keep all evil from me;

I do beseech thee to drive all werewolves away from my path.

May you change deadly wolf intent and savage heart

back to the human form of gentle man or woman.

May you quench the lust for blood

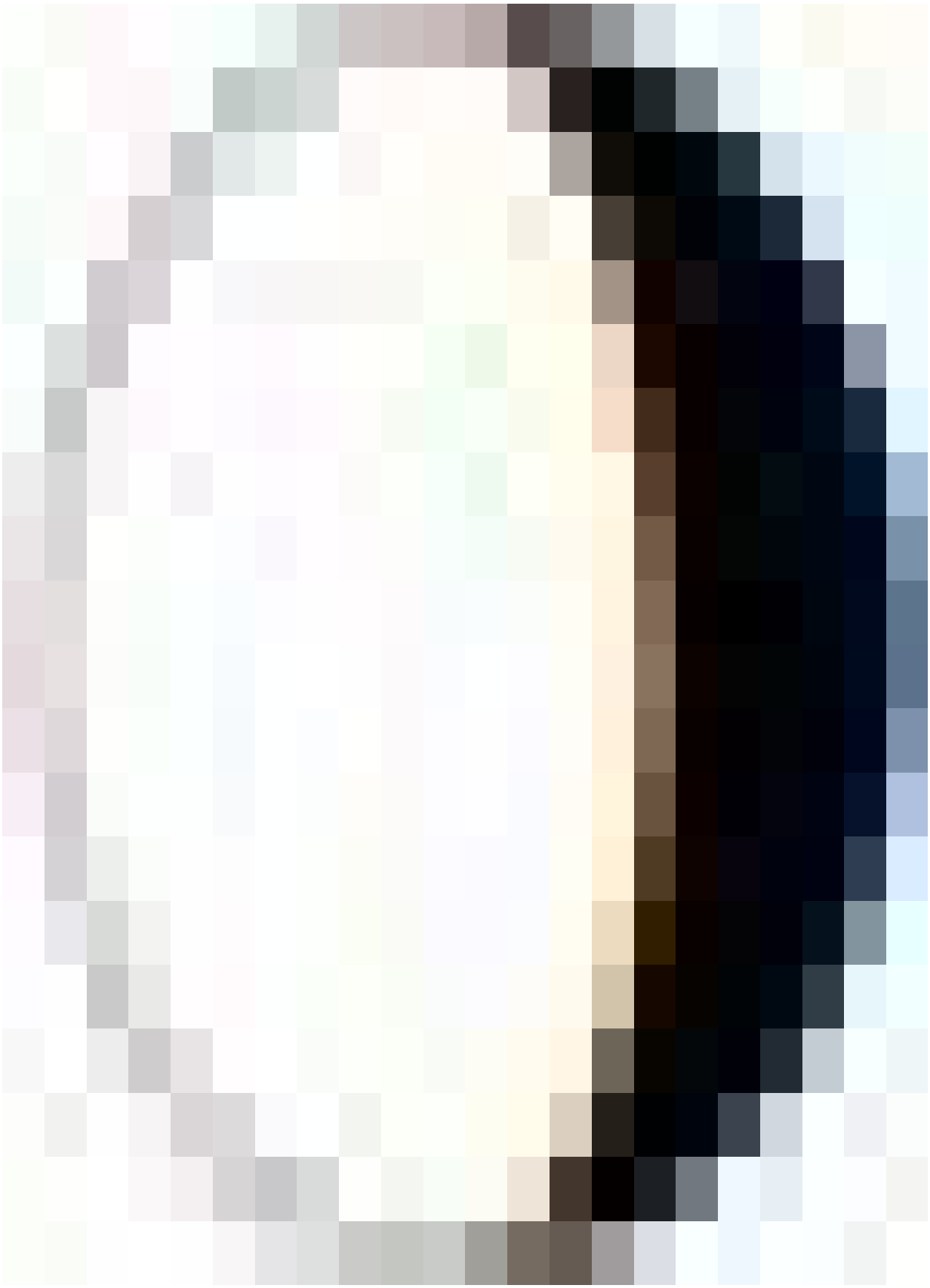
And transform it into love for thee.

At this point, slowly drip three drops of oil into the flame of a candle in propitiation to Diana.

A Prayer to Ask Light Beings for Protection

As you recite the following, be prepared to sprinkle drops of perfume over the flame of a candle or a small tin of burning oil.

I dedicate to you, o ye Angels of Light and all heavenly spirits, these drops of aromatic perfume to send a sweet smell that will inspire all goodness. Receive the prayer from my heart to keep me safe from evil and from those beings who transform their human flesh into the unholy bodies of wolves and monsters. Receive these drops as perfume from my heart to quelch the foul stench of demons and shape-shifters who would do evil to me and to others whom I love. Receive these drops of heavenly perfume to cover the putrid odor of evil and to cleanse my household from demonic influences. Keep our home safe from evil, O Living God of the Universe and all Angelic Beings of Light. Amen and amen.



Spiritual Shape-Shifting

Among the stone etchings and 416 Paleolithic paintings discovered in a cavern in the Ardeche Gorge in southeastern France are a number of depictions of creatures with animal heads and human legs. The team of archaeologists examining the ancient artworks in 1998 felt that rather than representing monstrous beings, the bipedal wereanimals indicated that the people of 32,000 years ago sought to incorporate the animals' spiritual and physical strengths within themselves.

Decades ago, when the ethnologist Ivar Lissner entered the caves that sheltered the paintings of the Franco-Cantabrian artists of over 20,000 years ago, he also pondered the mystery of two-legged beings with animal heads. Lissner suggested that the Stone Age artists were portraying themselves in the guise of intermediary beings who were something more than ordinary humans and able to penetrate more deeply into the great mysteries of existence. He wondered if the ancient cave painters might be saying that the path to supernatural powers is easier to follow in animal shape and that the spirits can best be reached with an animal's assistance.

Lissner also believed that the shamans and creative thinkers of long ago were not trying to turn themselves into wereanimals, but were seeking to shape-shift on a spiritual level. Rather than transforming themselves into monsters, these ancient wise ones wished to absorb the strength, agility, nobility, and spiritual power of the animals that they most admired and respected. As it is written in the Book of Job (12:7-8): "Ask the animals, and they will teach you, or the birds of the air, and they will tell you … or let the fish of the sea inform you."

When traditional Native American supplicants receive their totem animal in a vision quest, they acquire the spirit helper that will steadfastly serve as their

guide on the path that the Great Mystery perceives as their destiny. For example, one whose totem animal is the wolf may try to emulate the animal's sense of loyalty and devotion to other members of the pack, as well as its independent spirit and sense of personal responsibility. Wolf as the Great Teacher is a strong guiding force, and images of wolves or dogs can appear in dreams to warn of impending crises or to present symbols that aid in solving troublesome problems.

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Spiritual shape-shifting is not about physical transformation into a werebeast but rather the attempt to absorb the strength, agility, nobility, and spiritual power of the animals (art by Ricardo Pustanio).

Many men and women experience vivid dreams that they have become wolves. Others sense their spiritual essence blending with that of a wolf and becoming one entity, and they have received powerful visions in which they perceive themselves as wolves. These individuals do not see themselves becoming wolves in order to attack or to harm others. They experience the transformation in order to glory in the sense of strength and personal freedom of the animal as it runs through the forest trails and the mountain paths. Just as the ancient artists respected the physical prowess of their totem animals and immortalized their representations on the walls of caves and just as traditional shamans revere the wisdom and inspiration given to them by their totem animals, in like manner do these contemporary spiritual shape-shifters desire to incorporate the power and the insights of the pure wolf spirit into their own psyche.

Through guided visualizations, serious students may achieve insights into how they can absorb the truly commendable facets of the wolf persona and accomplish spiritual shape-shifting into the essence of a wolf. This is not the sorcery that sought to turn dark magicians of old into vicious werewolves that would kill and maim, but a spiritual technique that can accentuate the methods by which those who cherish the true wolf spirit may rise to higher levels of awareness and may learn better how to assist and aid fellow members of their human pack.

In order to accomplish this exercise in spiritual shape-shifting, one needs a time and place where they will be undisturbed for at least forty minutes. The technique requires as relaxed a state as possible in order to receive suggestions and to act upon them with maximum effect. Here is a common relaxation process.

The Relaxation Process

After you have assumed a comfortable position, either sitting or lying down, which you can maintain for forty minutes and not be interrupted, say the following:

Release all worries … all tensions … all problems. Take a comfortably deep breath … and begin to relax.

With every breath you take, you find that you are becoming more and more relaxed. With every breath you take, you find that you are becoming more and more peaceful.

Any sound that you might hear—a barking dog, a slamming door, a honking car horn—will not disturb you. Any sound that you hear will only help you to relax … relax … relax.

Visualize that at your feet there lies a soft rose-colored blanket. The color rose stimulates natural body warmth and helps to induce sleep and relaxation. The color rose also provides a sense of well-being and a marvelous feeling of being loved.

Imagine that you are mentally moving the rose-colored blanket slowly up over your body. Feel it moving over your feet, relaxing them. Feel it moving over your legs, relaxing them. Feel it moving over your stomach, removing all tensions … over your back, removing all stress. Feel the rose-colored blanket

moving over your chest … your arms, relaxing them.

As the rose-colored blanket moves over your neck, relaxing all the muscles, visualize the blanket transforming itself into a hood that covers your head like a cowl. Now you are completely enveloped in the beautiful rose-colored blanket, and you feel the color of rose permeating your psyche, permitting you to relax … relax … relax.

With every breath you take, you find that you are becoming more and more relaxed. With every breath you take, you find that you are becoming more and more peaceful. Any sound that you might hear will not disturb you. Any sound that you hear will only help you to relax … relax … relax.

Now imagine that there lies at your feet a soft blanket the color of green, the color of Mother Earth. The color green is a cleanser, a healer, that will help you to relax even deeper. Visualize yourself beginning to pull the green blanket slowly over your body.

Feel it moving over your feet, relaxing them, healing them of any pain or discomfort. Feel the lovely green blanket moving over your legs, relaxing them, healing them of any pain or discomfort. Feel the green blanket moving over your stomach, ridding it of all tensions. Feel the green blanket of Mother Earth moving over your chest, your arms … relaxing, healing, relaxing.

With every breath you take, you are becoming more and more relaxed … more at peace … more and more at one with your body, mind, and spirit. With every breath you take, you are becoming more and more relaxed … more at one with Mother Earth.

Feel the healing color of green moving over your back, relieving all stress along the spine. Feel the healing color of green relaxing, healing, relaxing your entire body.

As you move the green blanket over your neck, relaxing all the muscles, visualize the green blanket of Mother Earth transforming itself into a hood that covers your head like a cowl. As you pull the green blanket over your head, feel it calming all your nerves, your anxieties, your stresses. You are now completely enveloped in the healing color of green, the healing energy of Mother Earth, and you feel it permeate your psyche, relaxing you … calming you … healing you.

Nothing will disturb you, nothing will distress you. All concerns are being left behind … as you become more and more relaxed … relaxed … relaxed.

Visualize now at your feet a blanket the color of blue, the color of the Sky Father. Blue prompts psychic sensitivity. The color of blue will aid you greatly in receiving dream or vision teachings of a positive and helpful nature. The color of blue will aid you greatly in achieving your spiritual shape-shifting into a wolf.

Imagine now that you are willing the blue-colored blanket to move slowly up your body. Feel it moving slowly over your feet, relaxing them. Feel it moving over your legs, your hips, relaxing them … relaxing them.

With every breath you take, you are becoming more and more relaxed. Nothing will disturb you, nothing will distress you. All concerns are being left behind … as you become more and more relaxed … relaxed … relaxed.

With every breath you take, you are becoming more relaxed … and more

prepared to be at one with the Great Mystery.

Now feel the blanket moving slowly over your chest, your arms, your back, your stomach, removing all tensions, all stresses. Everywhere the blue blanket touches you, you feel a wonderful relaxing energy moving throughout every cell of your body. Everywhere the blue blanket touches you, you feel relaxed … relaxed … relaxed.

As the blue blanket moves over your neck, relaxing all the muscles, visualize the blue-colored blanket of the Sky Father transforming itself into a hood that covers your head like a cowl. Feel the energy of the Sky Father and the color of blue permeate your psyche and give you the wisdom to experience spiritual shape-shifting from the Great Mystery. Know that the color of blue will accelerate all your psychic abilities. Now feel the beautiful blue cowl of the Sky Father envelope you completely in its peaceful, loving, relaxing energy.

Shape-shifting Exercise

As you relax under the blankets of rose-colored well-being, green-colored Mother Earth energy, and blue-colored Sky Father energy, you begin to feel a new, warm, tingling energy moving throughout your entire body. You feel the energy moving through your brain, and you feel your unconscious level of reality becoming activated. You sense the energy moving down your spine, bringing power into your entire being. This is the energy of transformation.

Now you feel the energy of transformation moving to the very center of your being, your most secret inner-self. You feel the energy of transformation activating the left side of your brain, your conscious reality.

You feel the energy of transformation as it surges through your body, and you are aware of the warmth that brings strength and power to every cell. You feel yourself becoming warmer as exciting waves of pleasure move throughout your entire being. A heightened state of ecstasy is mounting within you, growing higher and higher.

The energy of transformation is vibrating every cell in your body. You feel new energy, new strength, new power moving through your thighs … your chest … your loins … your feet … your hands. You feel the energy rhythmically pulsating deep within your body … deep within your spiritual essence. Your head, your mind, your body are all one. You are one with the energy of transformation that allows you to shape-shift into the spiritual essence of the wolf.

The energy of transformation fills your brain with the image of Wolf. The energy floods your inner vision with Wolf, the independent spirit … Wolf, the teacher … Wolf, the strong and powerful … Wolf, the caretaker of the forest … Wolf, the loyal, the faithful, the dependable … Wolf, the fearless, the magnificent.

Your inner vision has become crystal clear. Your hearing is keener, sharper than it has ever been. Your sense of touch is more sensitive than you knew was possible. Your nostrils are experiencing new aromas, previously far beyond your normal spectrum. Your eyes are perceiving dimensions once impossible to see.

You are hearing sounds that only a great wolf can hear. You are seeing, touching, smelling, feeling sensations that only a great wolf can experience. Enjoy the new muscular sensations. Feel the sleek power of the wolf that you are.

Certain relaxation and mental exercises can transform one into the spiritual essence of the wolf.

Your wolf body is sinewy and strong. You are a magnificent creature, and you have enormous strength and power. You are an ancient spirit, and you have great wisdom and insight.

Visualize yourself moving effortlessly through the forest. See yourself being joined by other wolves. See a full moon overhead that enhances the silhouettes of others of your kind. Feel a surge of power as you become part of the pack. Feel blood course through your body, your legs, filling you with a pounding need to race wildly through the darkened forest. See yourself running as a wolf in wild abandon. See yourself doing that now!

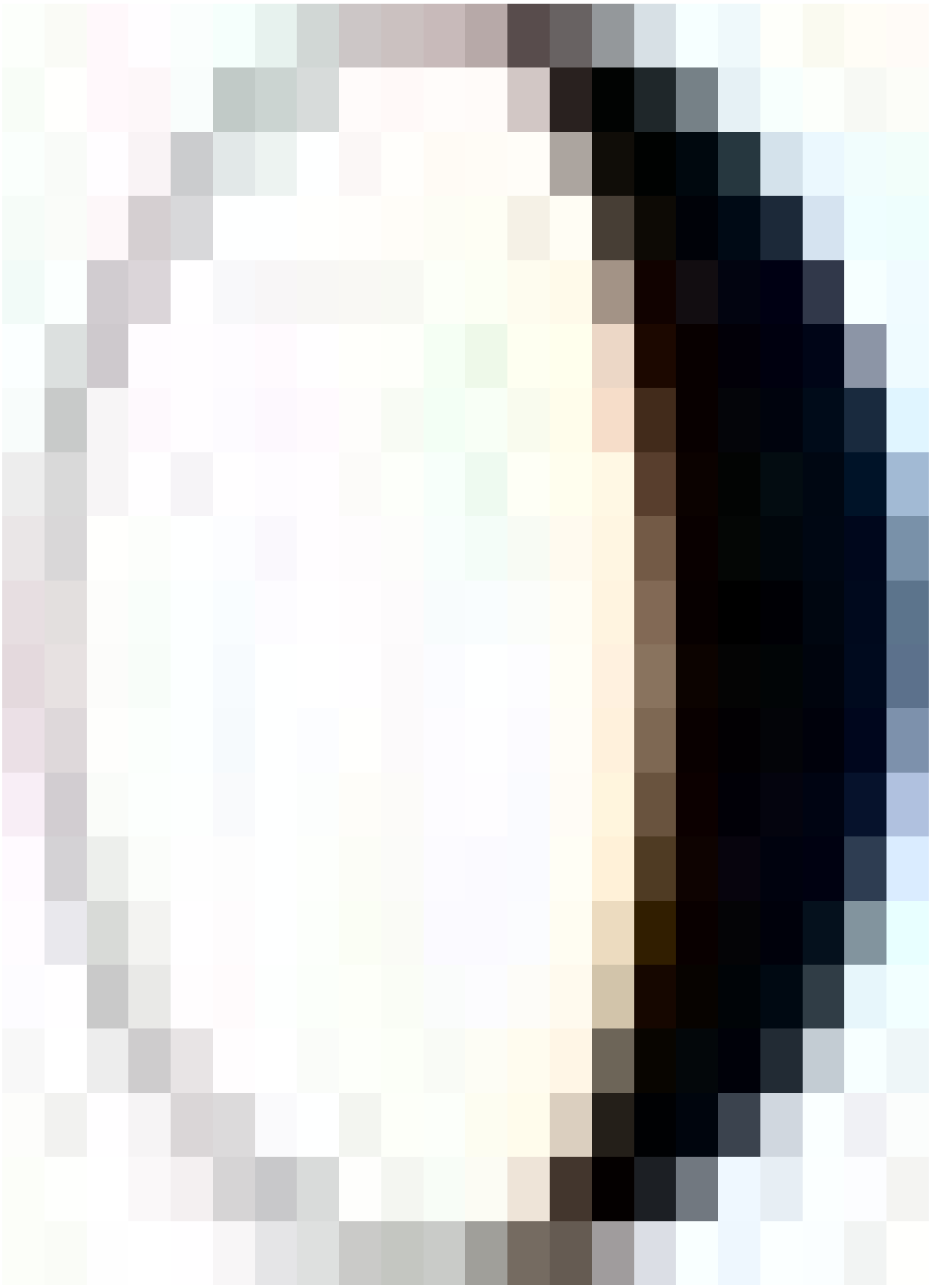
[Pause here for at least two minutes to allow the spiritual shape-shifter to experience the wild abandon of running with the wolf pack.]

When you have enjoyed all that you desire to experience, you have the ability to return to your normal state, knowing that you may return to this pleasurable state of being whenever you wish by allowing yourself to relax and permitting your psyche to become one with the spiritual essence of the wolf. All you need do to become one with the spirit of the wolf is to take three comfortably deep breaths and say softly, “Mother Earth, Sky Father, Great Mystery, Wolf, Wolf, Wolf.” At that time you will feel the strength, the power, and the ancient wisdom surge through your mind, body, and spirit.

[If it is so desired, the spiritual shape-shifter may have more time to enjoy the experience of being one with the wolf essence. After a few more minutes,

conclude the exercise with the following words:]

Now you are returning to your present reality as a human being named ___. At the count of five, you will return feeling better than you have in weeks and weeks. At the count of five, you will return filled with the awareness of your spiritual oneness with Mother Earth, Father Sky, and the Great Mystery. At the count of five, you will return with the strength and ancient wisdom of the wolf, viewing all your fellow creatures with respect. You are now coming awake: One … feeling very good in mind and body. Two … feeling confident and centered in new awareness. Three, feeling very, very good in mind, body, and spirit. Four, coming awake filled with new insights and knowledge. Five, wide awake and feeling great!



Stumpf, Peter (1525-1589)

Peter Stumpf—or Peter Stubbe—was born in the town of Bedburg near the city of Cologne about 1525, and according to contemporary biographers of this notorious werewolf, he gave himself up in his youth to the pursuit of magic and sorcery and through necromancy, acquainted himself intimately with many spirits and demons. While other magicians made their pacts with Satan in order to acquire great earthly riches, Stumpf was interested only in being able to transform himself into a werewolf in order to work harm on men, women, and children.

After his capture and during his trial, Peter Stumpf told how Satan gave him a hairy girdle or belt, which, whenever he wore it:

transformed him forthwith into the likeness of a greedy devouring wolf. It was strong and mighty, with great eyes which in the night sparkled like brands of fire. Its body was huge, and the mouth great and wide with most sharp and cruel teeth. No sooner should he put off this girdle, but the mighty paws would again become hands, and presently he would appear in his former shape as if he had never changed.

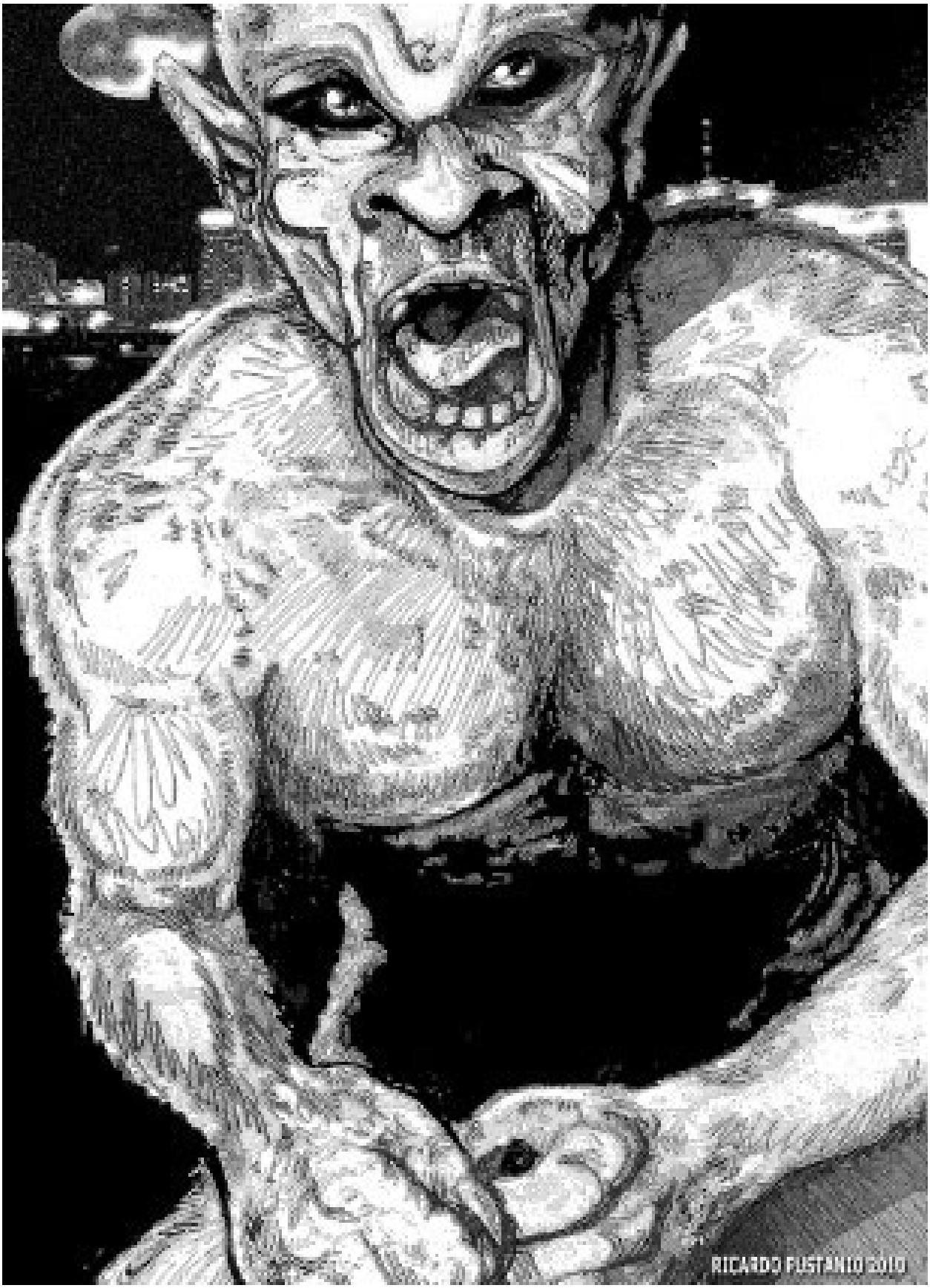
Until he was revealed as a werewolf, Stumpf had appeared to his fellow townsfolk as quite an ordinary man. Few people suspected that Peter was leading such a ghastly double life. Although he was never a man believed to be concerned with his eternal salvation, few could guess that within his soul lurked a secret nature “inclined to blood and cruelty.” Later, it was established that all those individuals who had somehow aroused his anger were stalked and viciously attacked, usually as they traveled beyond the edge of the town. When his victims were discovered, their bodies were so badly mutilated that no one could have imagined that their attack had been accomplished by anything other

than a savage beast.

Other than those men who had angered him in some way, Stumpf's favorite victims were women and children. According to the old court records, he would "ravish them in the fields" in human form, then transform himself into a wolf and "cruelly murder them."

To add to his roster of outrageous sins against humanity, Stumpf sexually abused his daughter, who had matured into a beautiful young woman. The horrified judges recorded that "cruelly he committed most wicked incest with her …. But such was his inordinate lust and filthy desire toward her that he begat a child by her, daily using her as his concubine." And Stumpf's shocking acts of incest did not end with the abuse of his daughter. "Furthermore, this insatiable and filthy beast, given over to works of evil, with greediness lay even with his own sister. He frequented her company long times according to the wicked dictates of his heart."

Stumpf had other women as well. One woman singled out by the court was suspected to be a beautiful shape-shifting demon, rather than an ordinary human female, for Stumpf's "inordinate lust" could hardly be satisfied with any "natural woman."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Peter Stumpf was accused of being a werewolf and murderer who indulged in grisly acts of cannibalism (art by Ricardo Pustanio).

Grisly acts of cannibalism were added to the many charges against the notorious werewolf of Bedburg. During one brief time period alone he was accused of having slain thirteen young women and having devoured large portions of their bodies. In this same time frame, Stumpf killed two pregnant women and "tearing the children out of their wombs in a most bloody and savage sort, he afterwards ate their hearts, panting and raw, which he accounted dainty morsels greatly agreeing with his appetite."

On one occasion, Stumpf ambushed two men and a woman as they were traveling between towns. The werewolf killed and badly mutilated the men, but no trace of the woman was ever found "for she, whose flesh he esteemed both sweet and dainty in taste, the vile monster had most ravenously devoured."

There seemed no end to Peter Stumpf's outrages against civilized society. Although he had been heard frequently to refer to his firstborn son as his "heart's ease," nonetheless, when he was in the form of a wolf, he killed the youth and "next ate the brains out of the boy's head as a most savory meal to assuage his greedy appetite."

Stumpf was finally captured when a party of men with dogs set out to track down a wolf that had been seen carrying away a small boy tending his family's cattle. As they neared a thicket to which the dogs had led them, the men heard the child crying hysterically. Then, they swore to a man, they saw first a wolf appear—and as they watched in astonishment, the beast shape-shifted into the form of Peter Stumpf. Since the men recognized the human image before them as a citizen of Bedburg, they at first thought that Satan may have presented them with some kind of an illusion. Cautiously, they followed Stumpf back to his

house, then they decided to take him to the authorities for questioning.

During the questioning, Stumpf was threatened with the rack, and he startled the authorities by immediately confessing to be a sorcerer, a werewolf, a cannibal, a rapist, and an incestuous adulterer. Stumpf's daughter and his mistress were tried with him as accessories, and all three were condemned to death. As the "principal malefactor," Stumpf was given the severest punishment.

On October 31, 1589, in the town of Bedburg, Stumpf was stretched on the wheel and flesh was torn from his body in ten places by red hot pincers. His arms and legs were severed with an axe; he was decapitated; and his body was burned. Some time afterward, the city erected a memorial of the Werewolf of Bedburg, which consisted of a pole supporting the wheel on which Stumpf was broken, a plaque bearing the image of a wolf, fifteen wooden portraits representing the monster's verified victims, and impaled at the very top, the lycanthrope's head.

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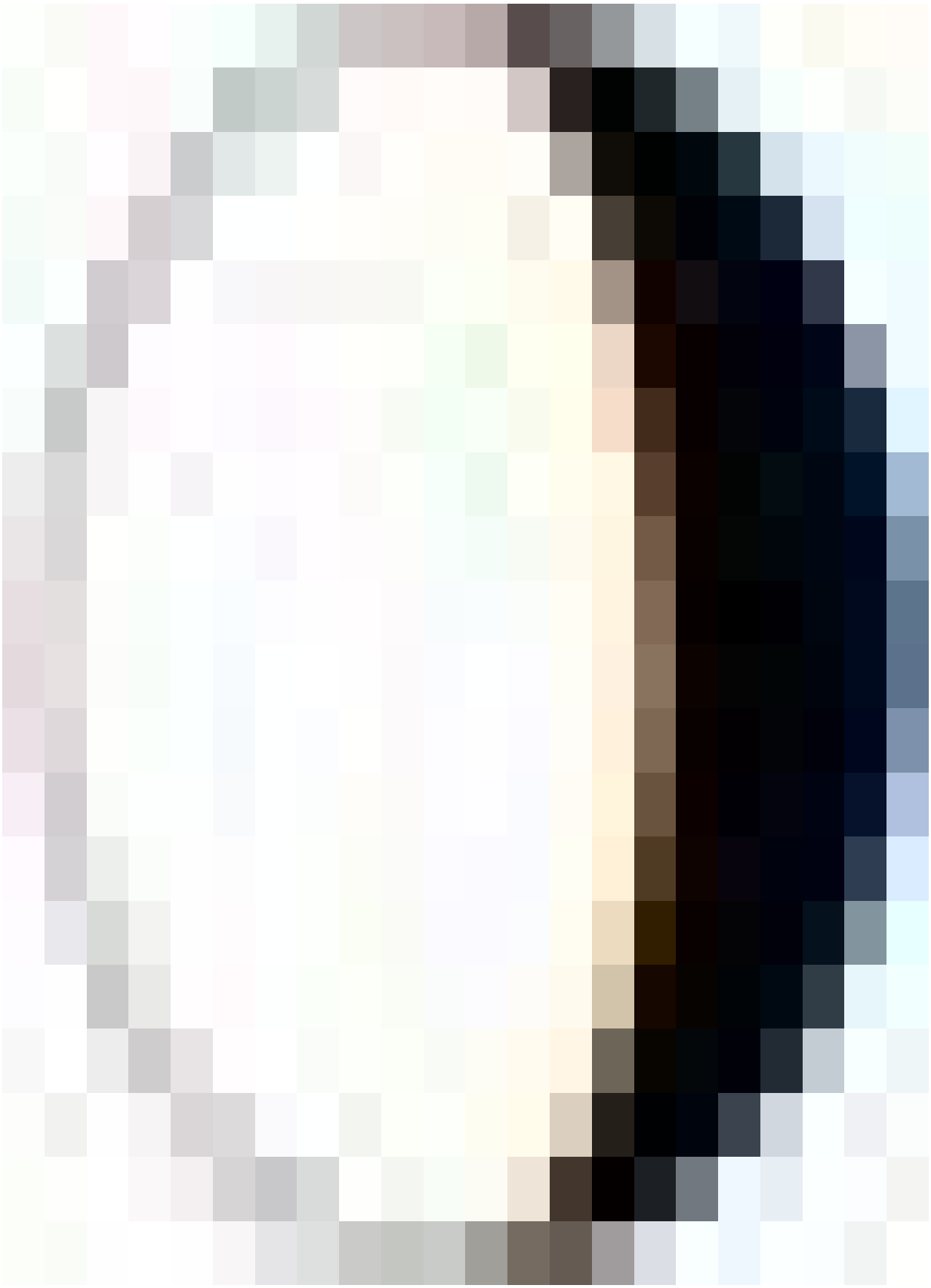

Succubus

According to certain mystical traditions, the lustful demons known as the incubi and the succubi were the children of Father Adam's intercourse with a beautiful fallen angel named Lilith, who in the view of certain Jewish mystics, was Adam's wife before the creation of Eve. Succubi appear to men as beautiful, sensual women, tempting and promising.

The heavy cloud of sexual guilt that hung over the Middle Ages undoubtedly spawned a million succubi every night. As might be expected, the Christian hermits and monks in their lonely desert hovels or penitential cells were constantly harassed by sensuous succubi, who sought to tempt them into committing carnal sins.

In the Middle Ages, theologians warned against masturbation on the grounds that waiting demons stood ready to transport the wasted semen for their own nefarious purposes. Nocturnal emissions were interpreted as the work of succubi, who excited sleeping males to the point of ejaculation so they might steal away their spent semen.

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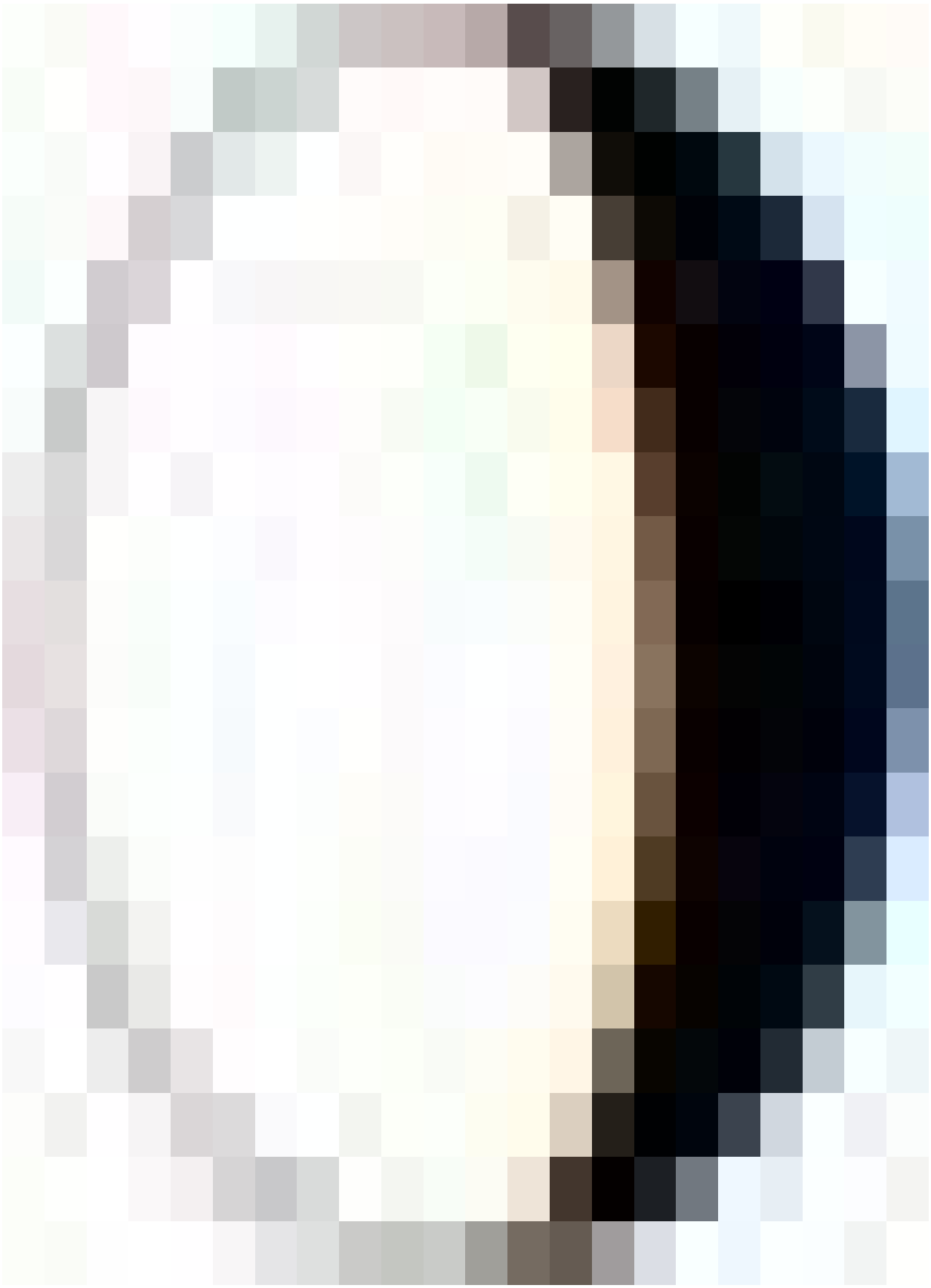

Taigherim

The rites of Taigherim consist of a magical sacrifice of cats that originated in pagan Scotland as a ritual to appease the subterranean gods. Beginning with the Christian era in Scotland, the rite was performed by sorcerers to invoke a special shape-shifting demon which would manifest as a very large black cat. The rites themselves involved the systematic roasting of live black cats on a spit slowly turning over a fire. As each cat was dedicated to the demons of darkness, its terrible howls of pain were believed to summon a particular monster of demonic power.

After the cruel sacrificial rites had been conducted for many hours, small demons would begin to materialize in the form of black cats and match their cries with the yowls of the unfortunate true cats that were being roasted alive.

As the sacrifices continued, celebrated by the screeching of the cat-demons, the sorcerer would at last behold the materialization of a frightful catlike creature of great size, much larger than a black leopard of the jungle. The appearance of the great demon signaled demonic acceptance of the sorcerer’s sacrifices, and he was now permitted to make his demands of the huge black cat, whether it be the gift of prophecy, a bag of gold, or the ability to shape-shift into a wolf or black cat.

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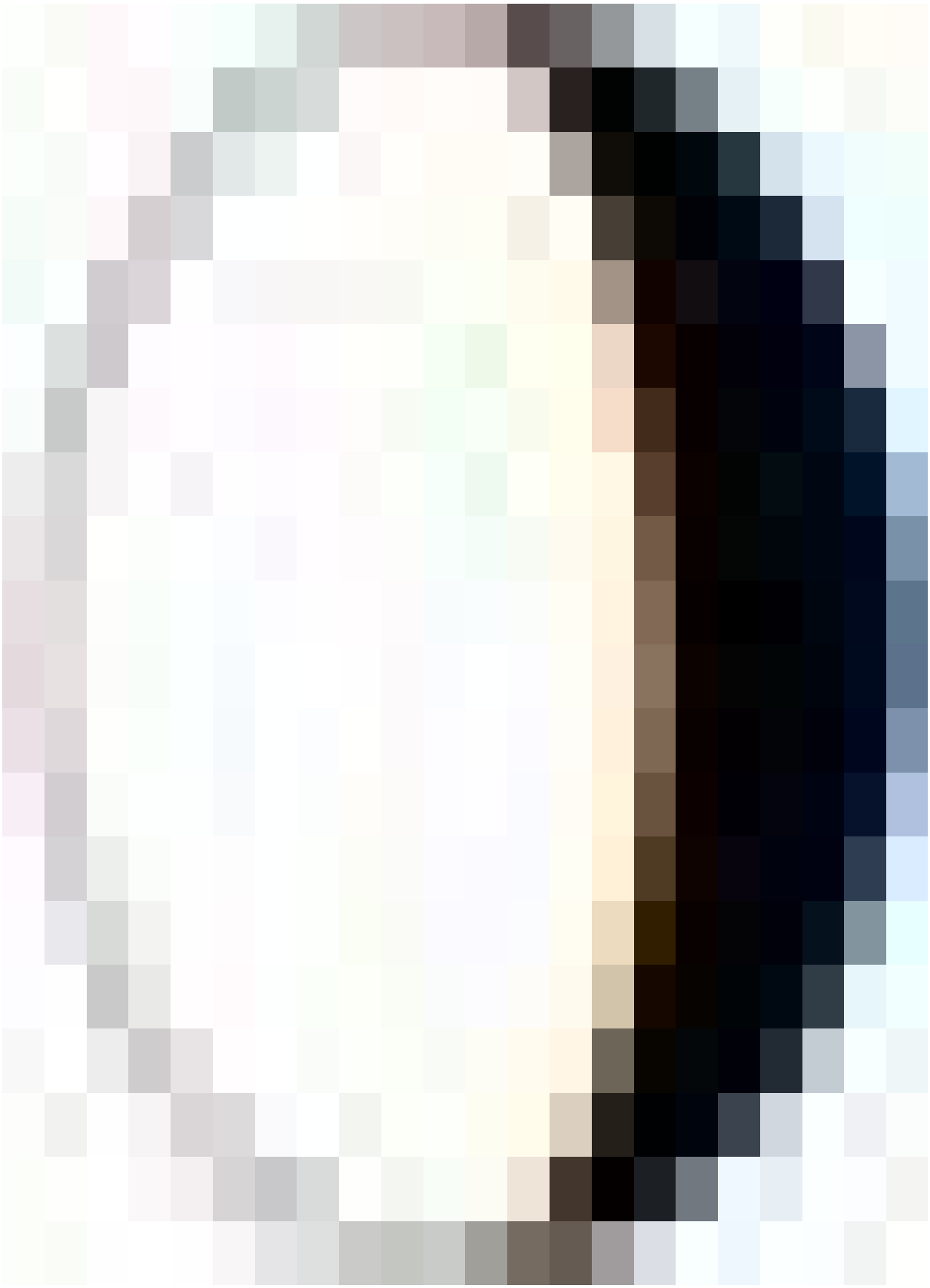


Talbot, Lawrence

As we have stated before in this text, the annals of werewolfdom and shape-shifters have no Count Dracula, a universal figure instantly recognized as the quintessential werewolf as he is recognized as the ultimate vampire. While some devotees of werewolf cinema would vote for Leon, the werewolf portrayed by Oliver Reed in The Curse of the Werewolf (1961), as the best cinematic enactment of the true lycanthropic legend, the character of Lawrence Talbot created by Lon Chaney Jr. in The Wolf Man (1941) comes much more rapidly to the mind when the conversation turns to werewolves.

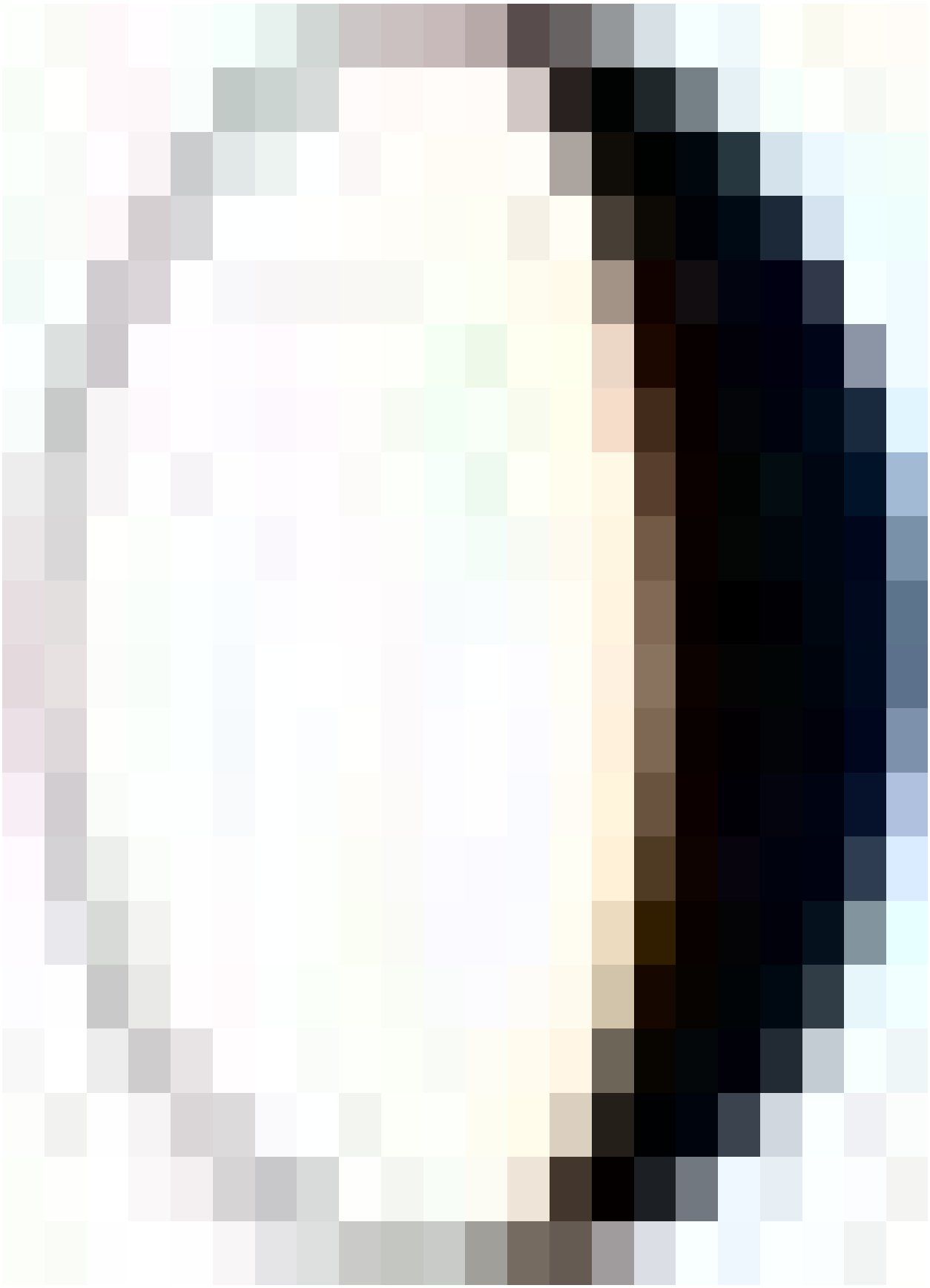
Strictly speaking, of course, Talbot is the victim of a werewolf, perpetuating, if not originating, the myth that ordinary people can become werewolves if such a monster bites or scratches them. As we have learned elsewhere in this text, people become werewolves in the ancient traditions only if they seek to transform themselves into wolves through sorcery or if they have been cursed to become a wolf through the machinations of an evil sorcerer. Victims of werewolves were mangled into bloody pieces and died from the attack. They did not, as did the victims of vampires, become members of the undead, sustaining their life force by draining the blood of subsequent victims. Therefore, contrary to ancient lore, Lawrence Talbot is a victim of a werewolf attack who lived to become himself transformed during periods of the full moon.

Clearly, Talbot never takes pleasure in those periods of what could be superhuman lycanthropic empowerment. In each film in which he portrayed Talbot (The Wolf Man, Frankenstein Meets the Wolf Man [1943], House of Frankenstein [1944], House of Dracula [1945], and Abbott and Costello Meet Frankenstein [1948]) Chaney does an excellent job of convincing the audience that he is a good man who wouldn’t bite anyone under normal circumstances and who would do anything to rid himself of the curse of the werewolf. If Talbot had been cursed by an evil practitioner of magic, rather than bitten by a werewolf, he would have been a lycanthrope in the classic tradition. Nit-picking thusly, Leon

in The Curse of the Werewolf has been made an involuntary werewolf through the circumstances of his birth, and the stages of his development into a raging lycanthrope provide a more complete cinematic fulfillment of the werewolf legend. However, since the true werewolf of tradition actually shape-shifts into a wolf, the lycanthropes of American Werewolf in London (1981), The Howling (1981), and An American Werewolf in Paris (1997) are even more faithful to the old accounts in appearance, if not in spirit.

Nit-picking aside, the image of Lon Chaney Jr. as the transformed Wolf Man, dressed in dark slacks and shirt, bent over and walking on his tip-toe paws through the mists of Wales has formed an indelible impression in the psyches of several generations of movie-goers and millions upon millions of horror fans. The sad-eyed, sympathetic Lawrence Talbot, fearful of the full moon and hurting a fellow human, remains the image of the archetypal cinematic werewolf.

Talbot, as portrayed by Benicio del Toro in The Wolf Man (2010), is a well-known Shakespearean actor, who returns to the family estate upon learning of the death of his brother. Although the remarkable advances in cinema capture more graphically his transformation into a werewolf, the characterization of Lawrence Talbot is altered considerably for contemporary audiences. Unfortunately, the new image of Talbot conjured by director Joe Johnston did not have the audience appeal of Chaney’s Wolf Man, nor did the film have the box office return to make it a successful film.



Talisman

Atalisman is an inanimate object that has come to possess certain supernatural powers, which can, in turn, be conferred to the one who wears the object. A talisman is most often a disc of metal or stone engraved with symbols of magical significance and is usually worn on a chain or leather cord that allows it to rest mid-chest on the magician or supplicant. A talisman is often confused in the general mind with an amulet, which is worn to ward off evil. A talisman’s sole purpose is to bring paranormal powers to the wearer. Talismans were often fashioned with lycanthropic designs and worn by those sorcerers who wished to become werewolves.

A talisman most often takes the form of a metal or stone disk worn around the neck for the purpose of bringing paranormal powers to the wearer.

Sources:

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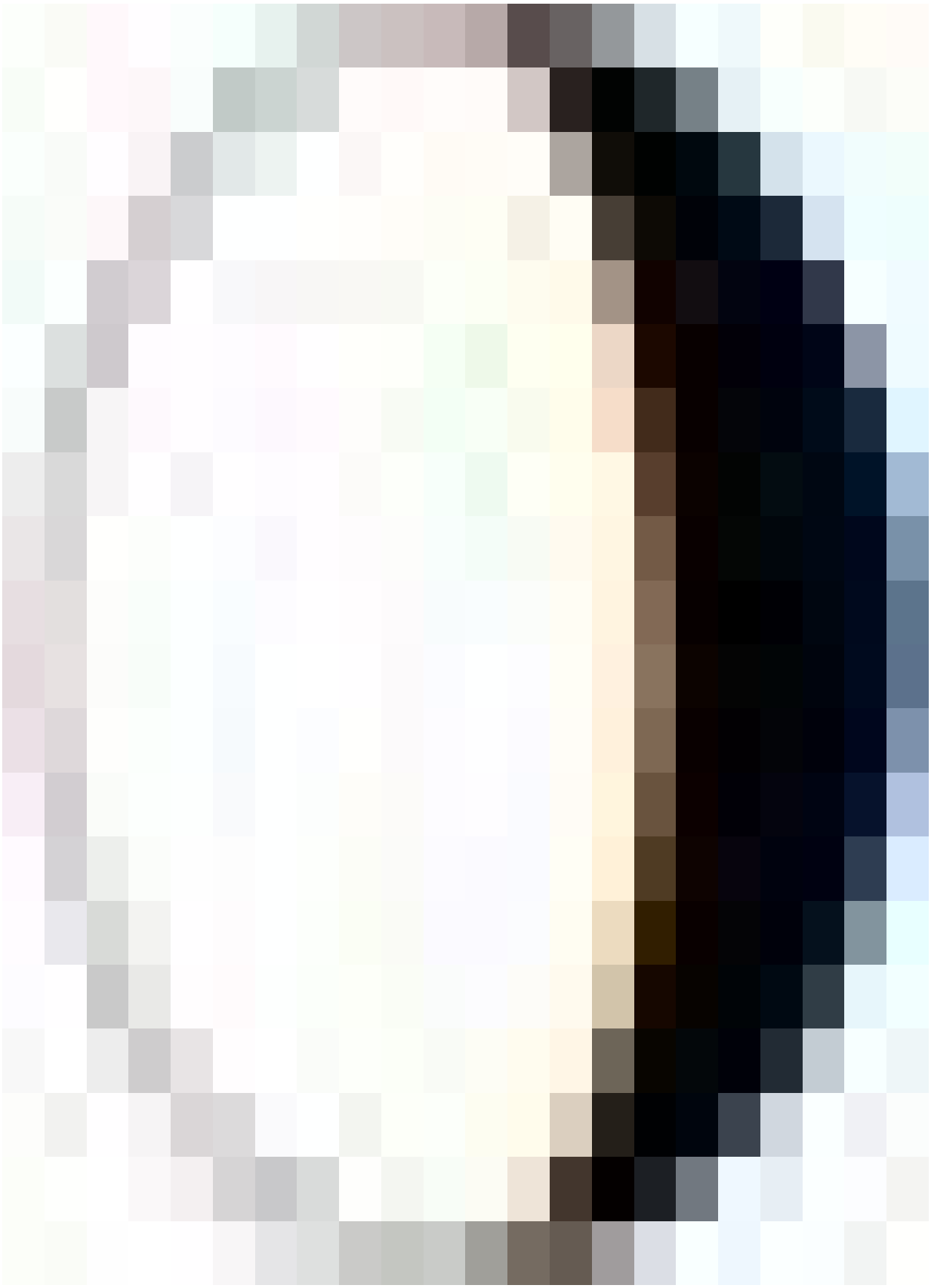
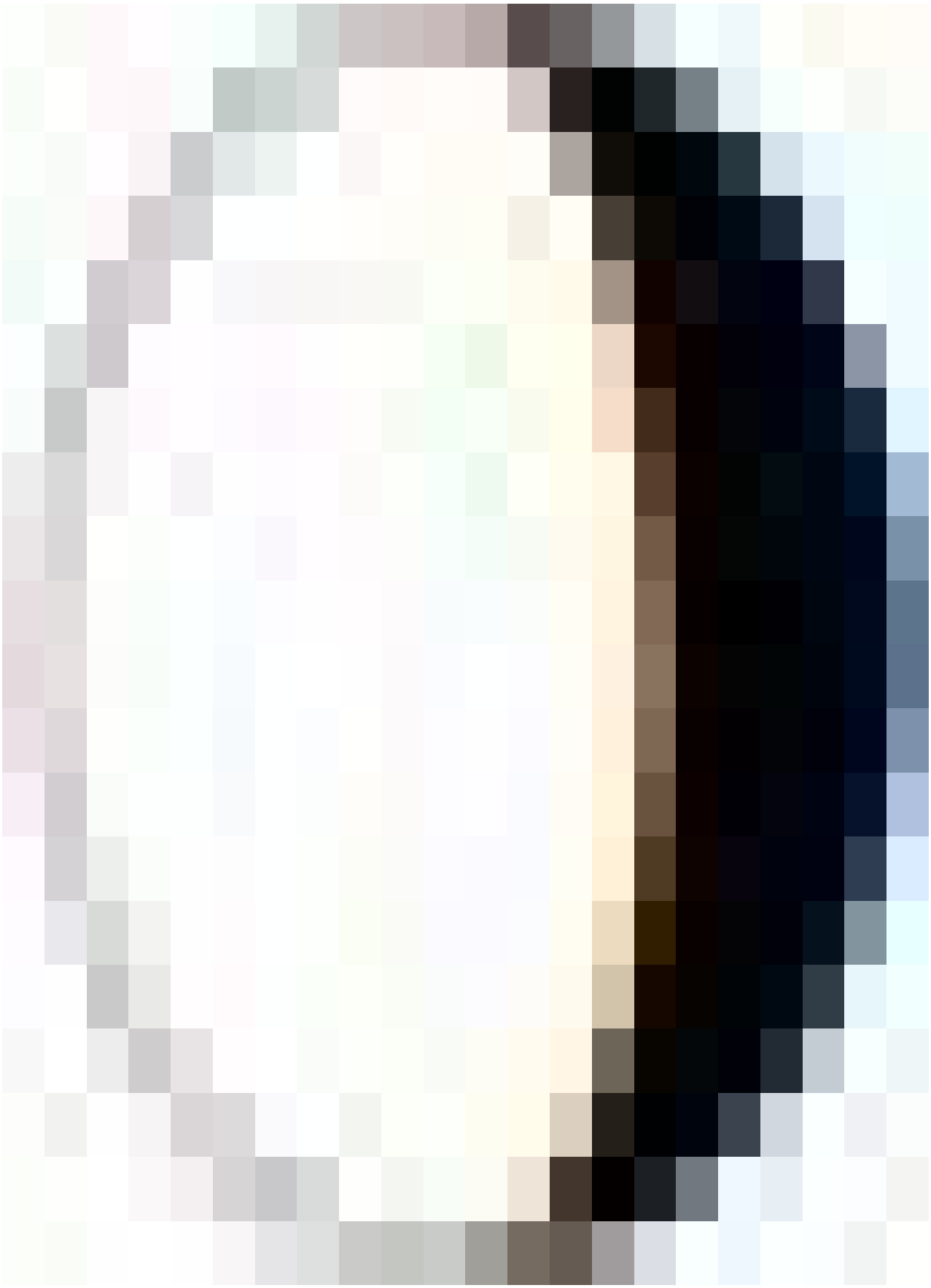


Tase

Funerals in Burma (Myanmar) are always loud and noisy with drums, cymbals, shouting, dancing, singing, and banging on pots and pans. Such raucous wakes are for everyone’s protection, for it is believed that if the ghosts of the recently dead hunger for revenge on their enemies or died with a pique against a member of the family, they can shape-shift into animal forms or hideous monsters. Such vengeful, shape-shifting spirits are known as Tase, and their living survivors do their best to keep them at bay with loud noises until the soul can find peace and move on to a higher dimension.

Sources:

Larousse Dictionary of World Folklore. New York: Larousse, 1995.



Taw: Jungle Werewolves

For many years, Harold M. Young, an official of the Burmese government during the period of British control, was stationed among the remote tribes of the Shan of the Lahu. It was among these peoples that Young first heard of—then saw for himself—the strange mountain werewolves that terrorize the Lahu tribe, whose people live in the jungles bordering Northern Thailand and Burma (now Myanmar).

Manifestations of the supernatural, Young discovered, were daily occurrences among the Lahu. The government official expressed his opinion that the more humanity retreated from nature and hid behind the barrier of civilization, the farther we remove ourselves from the basic powers that are the natural heritage of the “uncivilized” human.

Working among the native people, Young had heard about the Taw for many years. They were always described to him as strange, fearsome creatures with furry hides that at certain times of the month would raid a village and either kill or carry off a victim. He had dismissed all such comments referring to the strange creatures as native superstition, an excuse for carelessness in allowing a wild beast to get past the sentries and into the village. Young was secure in his “educated and civilized” opinion until he was actually confronted by the bloody deeds of a jungle werewolf.

The eerie confrontation occurred in 1960 while he was on a hunting party. His expedition had taken him into Lahu country, high in the mountains that lie to the north of the Burma-Thailand border. The trek had been wearisome, but the thought of some nighttime hunting had adrenalin pumping through his system. As he neared a Lahu village he foresaw no difficulty in obtaining rights for a night shooting; the Lahu and he had always been on friendly terms.

On this night, however, the chief shook his head firmly in denial of his request. He warned Young that the Taw were near to the village. It was dangerous to hunt now.

Young was just opening his mouth in protest when a terrible shriek filled the night. His hunter's responses were well-conditioned. His hand grasped his pistol firmly as he ran to the thatched hut standing close to the jungle's edge from which the cry had issued. His mind and body alert, he could not help noticing that the chief and other of the men followed him at a distinctly slower pace. He was puzzled by their reluctance to dash after him. He had seen these same men face a snarling tiger without fear—yet now they seemed strangely hesitant about rendering aid. Over and over he heard the whispered word, "Taw."

As Young approached the hut, he cautiously slowed his pace. An experienced hunter and adventurer, he could smell danger in the atmosphere of the now ominously silent hut. He tip-toed up to the window and squinted through the aperture.

Later, recalling the incredible experience for writer Ormand McGill, Young said, "There was bright moon that night, and as my eyes became adjusted to the light in the hut, I saw a sight that I will never forget to my dying day—one that literally lifted the hairs on my head."

Inside the hut was a ghastly creature, chewing slowly on the slashed neck of a dying woman. The hideous beast could only be described as half-human, half-beast. Its body was covered with coarse hair. Its face was grotesque; its eyes small and red. Its mouth showed cruel fangs, dropping blood and spittle as it worked deeper into the woman's flesh.

Young had seen enough. His hand automatically brought up the pistol to the window and blasted several slugs at the monster. The beast spun crazily, leaped to its feet with a wild cry, and dashed past the men gathered outside the hut. Within moments it had disappeared into the night.

Young shook his head in confusion. He was an expert marksman, but apparently he had missed the creature at point-blank range, for the thing had vanished into the jungle. Resolved to bring the beast down, he shouted for the men to follow him and they plunged into the darkness after it.

Hours later, their search unsuccessful, they gathered back at the village and huddled around a fire. Talk was scarce; the embers were low. Their nocturnal encounter with the half-human, half-animal being caused more than one tribesman to brood in silence as he awaited the dawn.

With the first light of morning, Young and the Lahu renewed their search. In the clear light, a fresh clue was discovered. Splotches of blood were found leading into a thicket. Young hadn't missed the monster after all. The hunters excitedly followed the trail, which circled the village and re-entered it from the opposite end. Young was baffled. How could the creature have crawled back into the village unnoticed?

The blood trail was traced to a certain hut. With a sudden rush the men tore aside the skin door covering. Inside, lying on a bed was a dead man. The trail of blood had turned into a stagnant pool that had formed from the blood dripping from a bullet hole in the man's side.

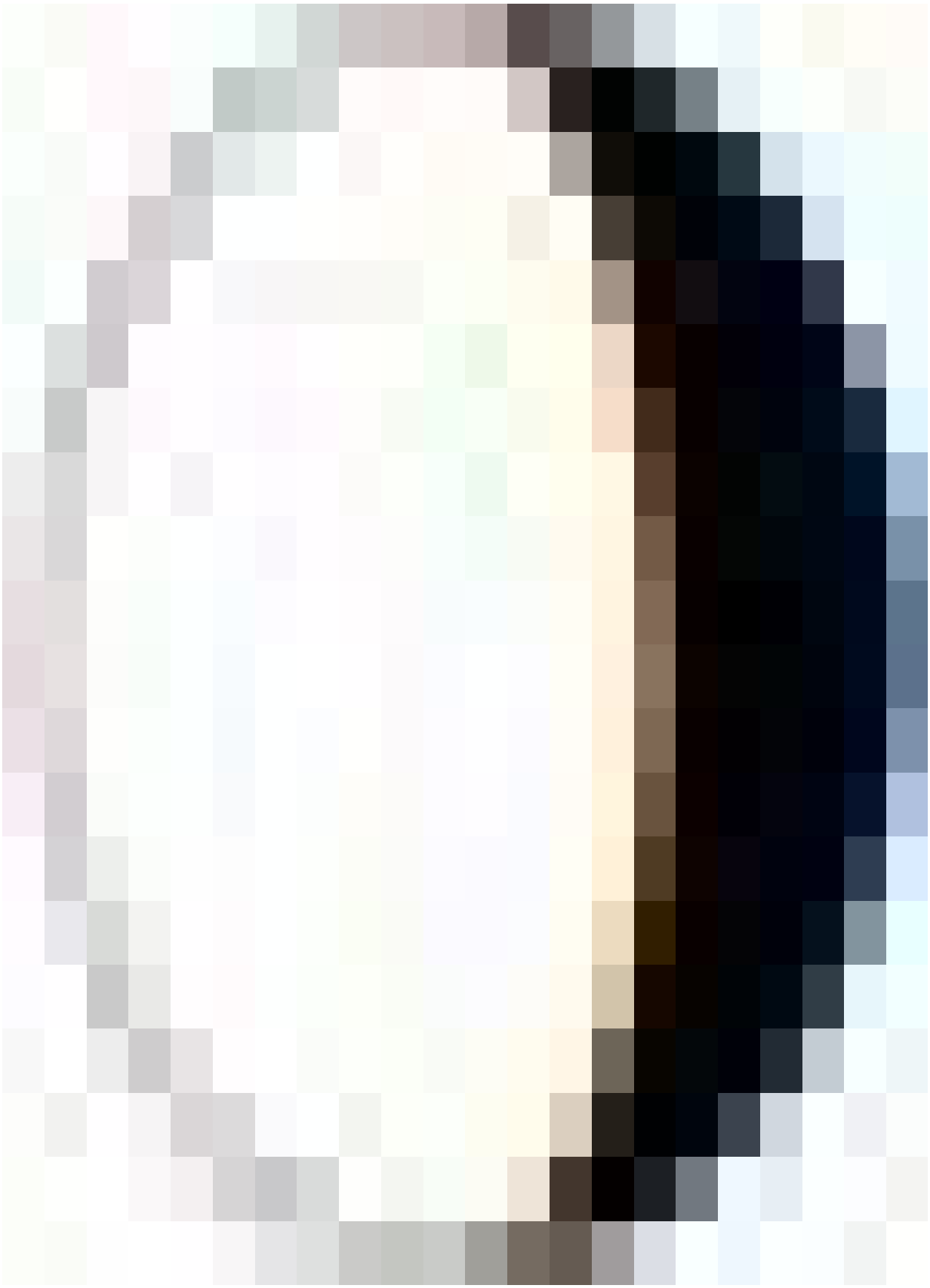
Young could barely speak. This was not the thing that he had seen ripping at the poor woman's throat the night before. This was a man.

The chief leaned forward and spat on the man’s face. “Taw!” he uttered with revulsion.

That amazing incident was the only time that Harold Young actually saw the hated and feared Taw, but he continued to hear many stories about them during his stay in Burma.

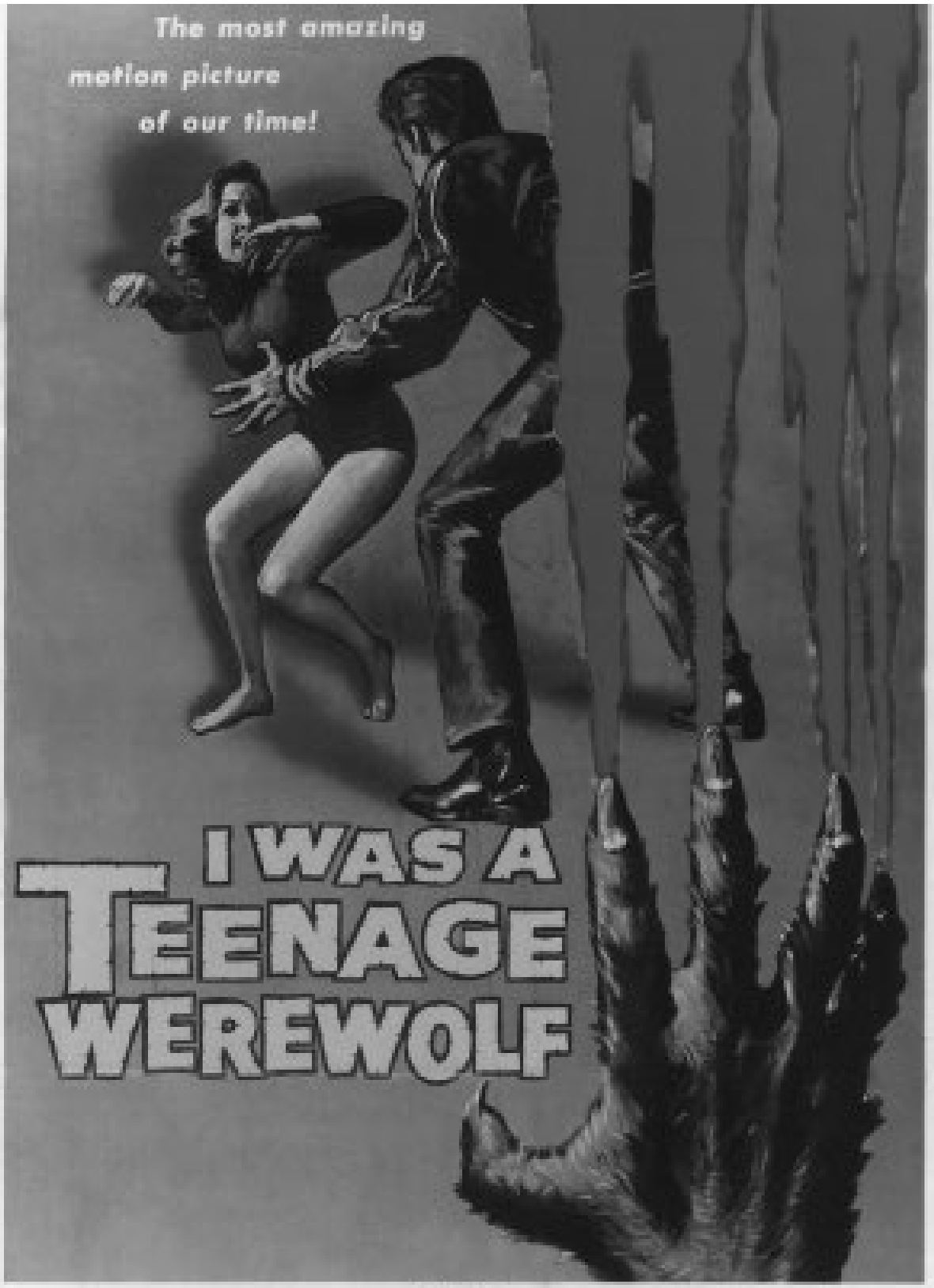
Sources:

Dane, Christopher. The Occult in the Orient. New York: Popular Library, 1974.



Teenage Werewolves

As his career began to soar and his popularity as an actor grew, Michael Landon was apologetic about his appearing as a very hairy lycanthrope in I Was a Teenage Werewolf (1957), but as time moved on and he evolved into one of television's most beloved stars (Little Joe in the television series Bonanza [1959-73], Charles Ingalls in Little House on the Prairie [1974-82], and the angel Jonathan Smith in Highway to Heaven [1984-89]) he developed a more tolerant attitude toward his first starring role in motion pictures. He was, after all, but one of many Hollywood stars, such as Steve McQueen (The Blob, 1958), James Arness (The Thing, 1951, and Them, 1954), and Clint Eastwood (Revenge of the Creature, 1955) who got their start in horror flicks.



starring

MICHAEL LANDON · YVONNE LIME · WHIT BISSELL · TONY MARSHALL

I Was a Teenage Werewolf (1957), starring a young Michael Landon as an overly hirsuit teen, set off a string of similar films about teenage monsters.

Teenage Werewolf was produced by twenty-nine-year-old Herman Cohen, who had studied the results of a marketing survey that indicated that the ages of 70 percent of the movie-going public lay between twelve and twenty-five. It seemed an inspired bit of movie-making to apply the classic monster types to new horror films that would feature young people as the creepy creatures. Accomplished character actor Whit Bissell portrayed a psychiatrist who sees in a hostile teenager (Landon) the perfect subject for his experiments in utilizing drugs and hypnosis to blur the line between adolescent and animal.

Landon's teenager was neither bitten nor scratched by a lycanthrope, but truly became a werewolf in the classic tradition of being transformed by an evil sorcerer—in this case an unscrupulous psychiatrist.

The success of I Was a Teenage Werewolf encouraged the enterprising Herman Cohen to create I Was a Teenage Frankenstein (1957), Blood of Dracula (1957), and How to Make a Monster (1958). In Teenage Frankenstein, Bissell is once again the mad doctor, this time a supposed member of the Frankenstein family tree, who assembles a monster from parts of dead hot-rodders and various other teenage corpses.

Michael J. Fox had already proved his gift for impeccable comic timing in the television series Family Ties (1982-89), and the young Canadian actor seemed a natural for big screen success. In 1985, the same year that his engaging role as a teenager in Back to the Future boosted him into more stellar roles, the twenty-three-year-old actor played a high school student who inherited lycanthropy from his father (James Hampton) in Teen Wolf. Taking a page from The Munsters (1964-65), the television series in which a Frankenstein-like monster

and his vampiric wife have produced a lycanthropic son and a normal daughter and live an ordinary, middle-class life, the bread-winning Daddy werewolf (Hampton) in Teen Wolf manages a small hardware store and keeps his lycanthropy under calm and assured control.

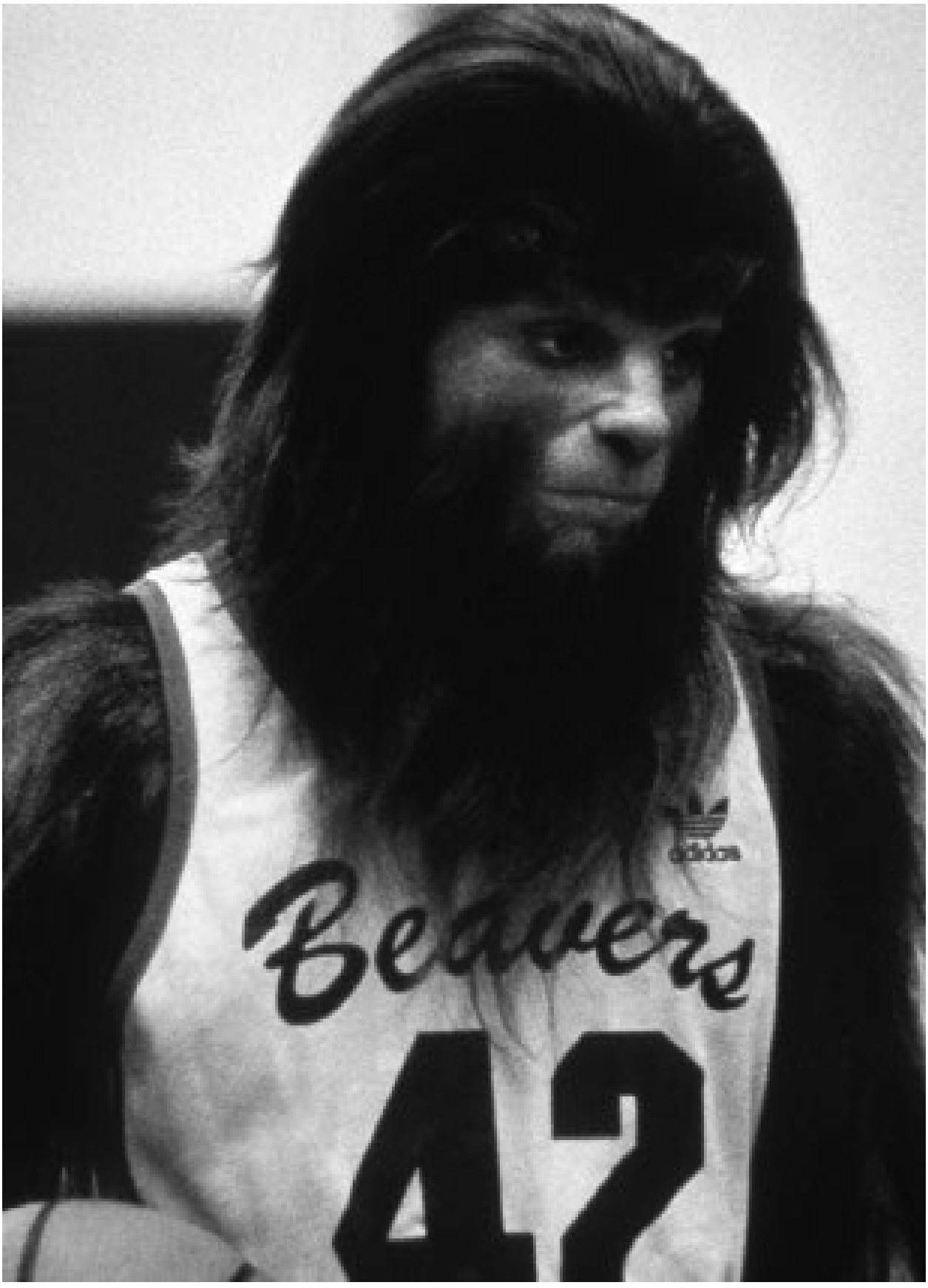
Teen Wolf is essentially a story of teenage angst in which the horrors of high school and the challenges of gaining peer acceptance are met by Fox with little degree of satisfaction. Then during a basketball game and while under a great deal of stress and frustration, he transforms himself into a werewolf during a pile-up on the court. In conventional horror films, the kids in the gym would have fled in panic at having witnessed such a metamorphosis of basketball player into monster, and the werewolf would charge the crowd and take large, bloody chunks out of those who could not run fast enough to evade his fangs and claws. In Teen Wolf, however, the loyal fans on the bleachers quickly recover from their shock at having witnessed one of their school chums change into a very hairy monster in a basketball uniform, and they cheer the wolf's ability to leap high in the air and to sink basket after basket to defeat the school's opponents.

Soon the confused and shy adolescent is a confident werewolf, consistently winning basketball games for the team, walking down high school corridors to the cheers of his fellow students, and high-fiving those who had once ignored him. The film ends with its moral firmly in place as the Teen Wolf learns that the real boy within has many redeeming qualities and that his true friends will love him for who is really is and not because he can transform himself into a werewolf in order to score high points in athletic contests.

While not a hugely successful film and soon overshadowed by Michael J. Fox's star turn in Back to the Future, Teen Wolf did spawn an animated television series and a big screen sequel, Teen Wolf Too (1987) with Jason Bateman as a cousin of the Fox character.

A television series adaptation of Teen Wolf debuted in June 2011 on MTV. It clearly establishes that the only resemblance that it bears to the Michael J. Fox campy, goofy classic film is the title. Executive producer Jeff Davis (Criminal Minds) says that the series is “darker and sexier.” others connected with the series say that it is closer to The Lost Boys and Buffy the Vampire Slayer than the original movie about suburban werewolves adapting to conventional society.

Rather than a story about a geeky teen who has inherited his lupine nature and becomes a hero to his basketball team, as in the Michael J. Fox film, Scott McCall is a geeky teen who plays on the high school lacrosse team and is bitten by a werewolf in the woods. Scott (Tyler Posey) must struggle with his attraction to the full moon and his transformation into a werewolf with a swagger. Producer Davis promises humor, romance—and no vampires.


Beavers
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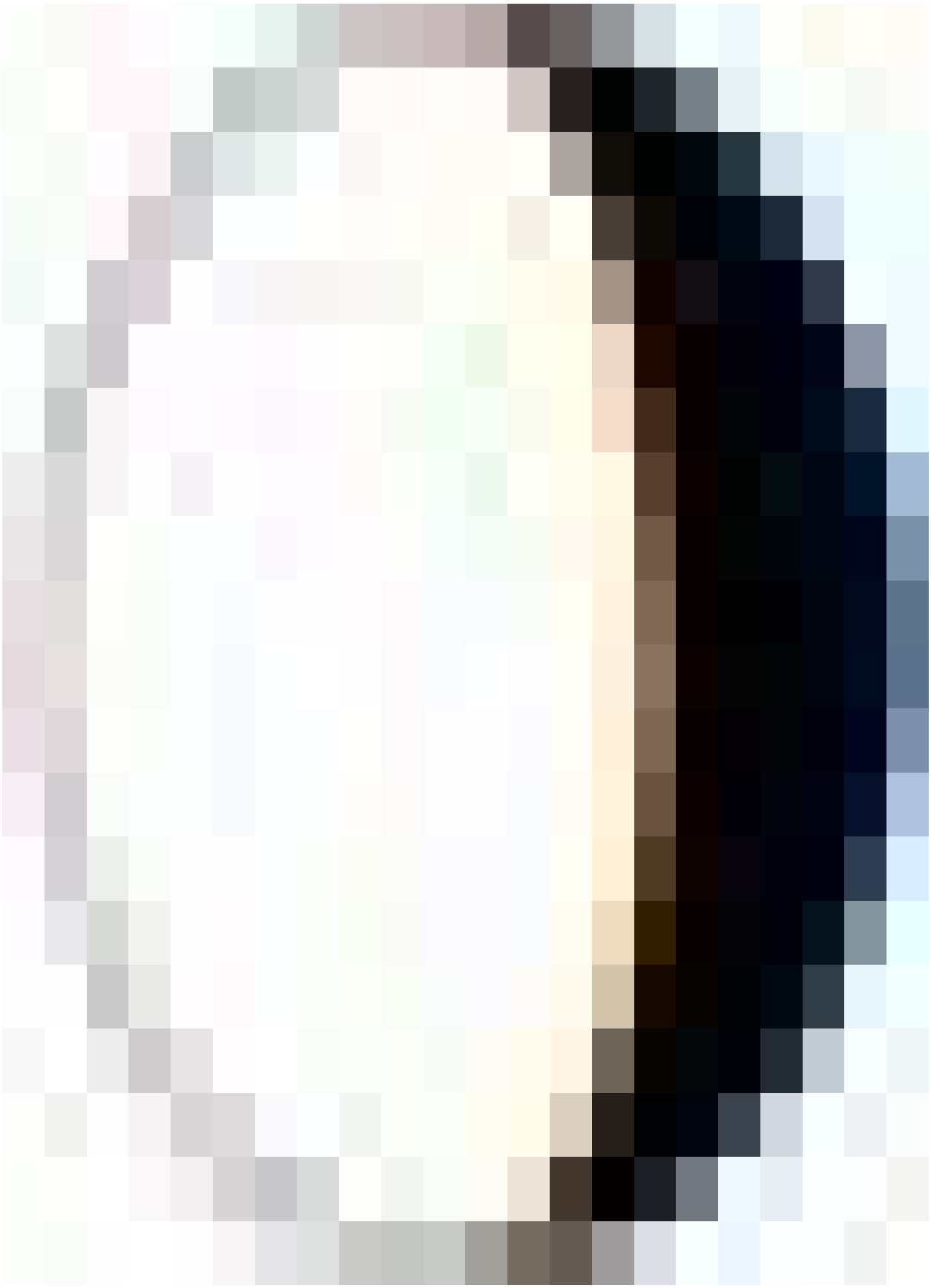
Michael J. Fox wins basketball games for his high school team in a very unusual way in 1985's Teen Wolf.



Thags Yang

The folklore of Tibet includes numerous accounts of malignant, shape-shifting demons that lurk near trees, rocks, lakes, and many other places to seize men and animals and suck away their vital breath and life force. One of the most vicious of these entities is the Thags yang, a demon that can appear as a tiger, a man, or a were-tiger. The terrible Thags yang follow those travelers who are not sufficiently protected by strong spiritual beliefs and drain their life essence from them. They also lurk near villages, seeking out the weak and the foolish who do not utter their prayers of protection.

Sources:

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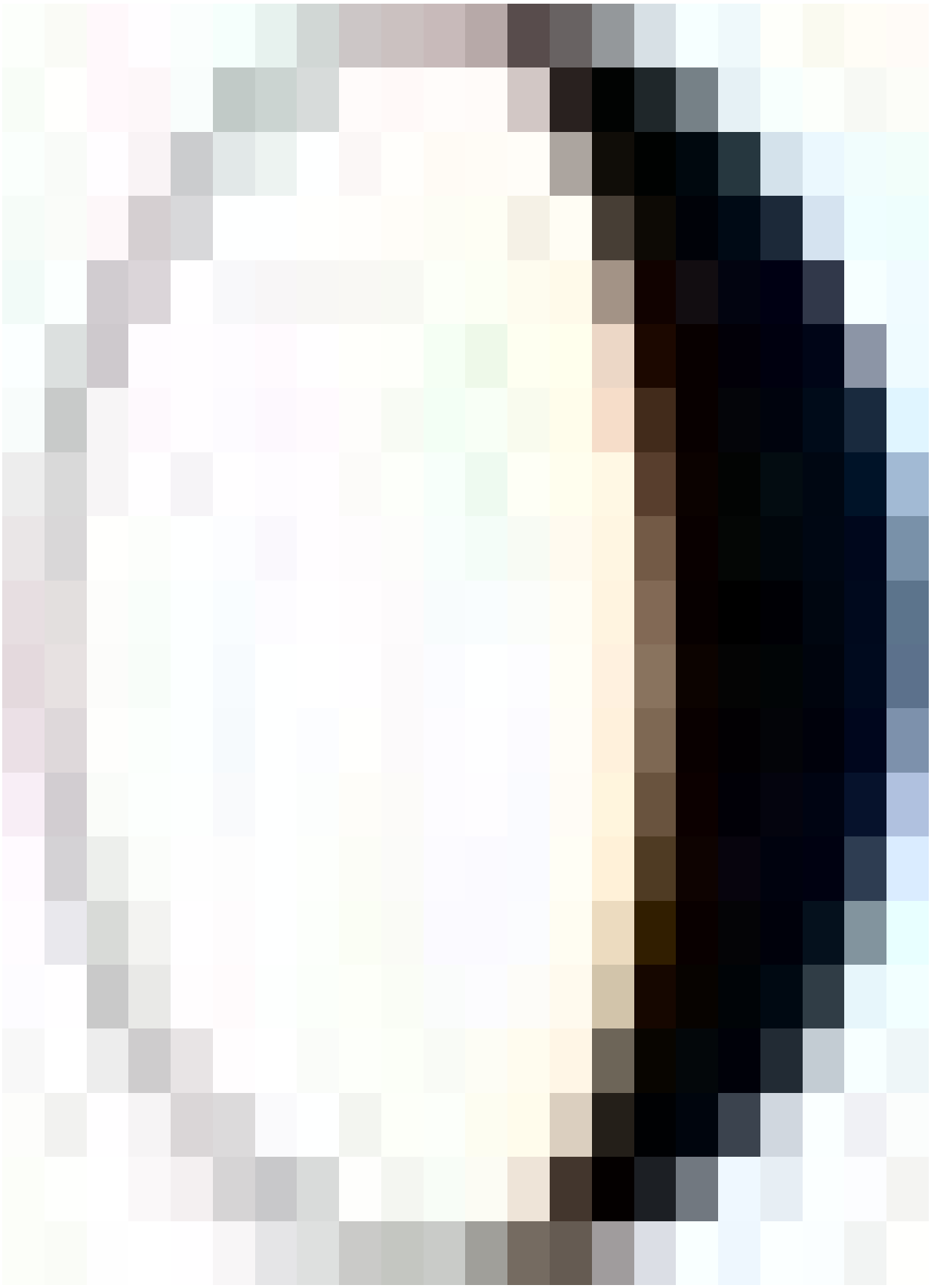
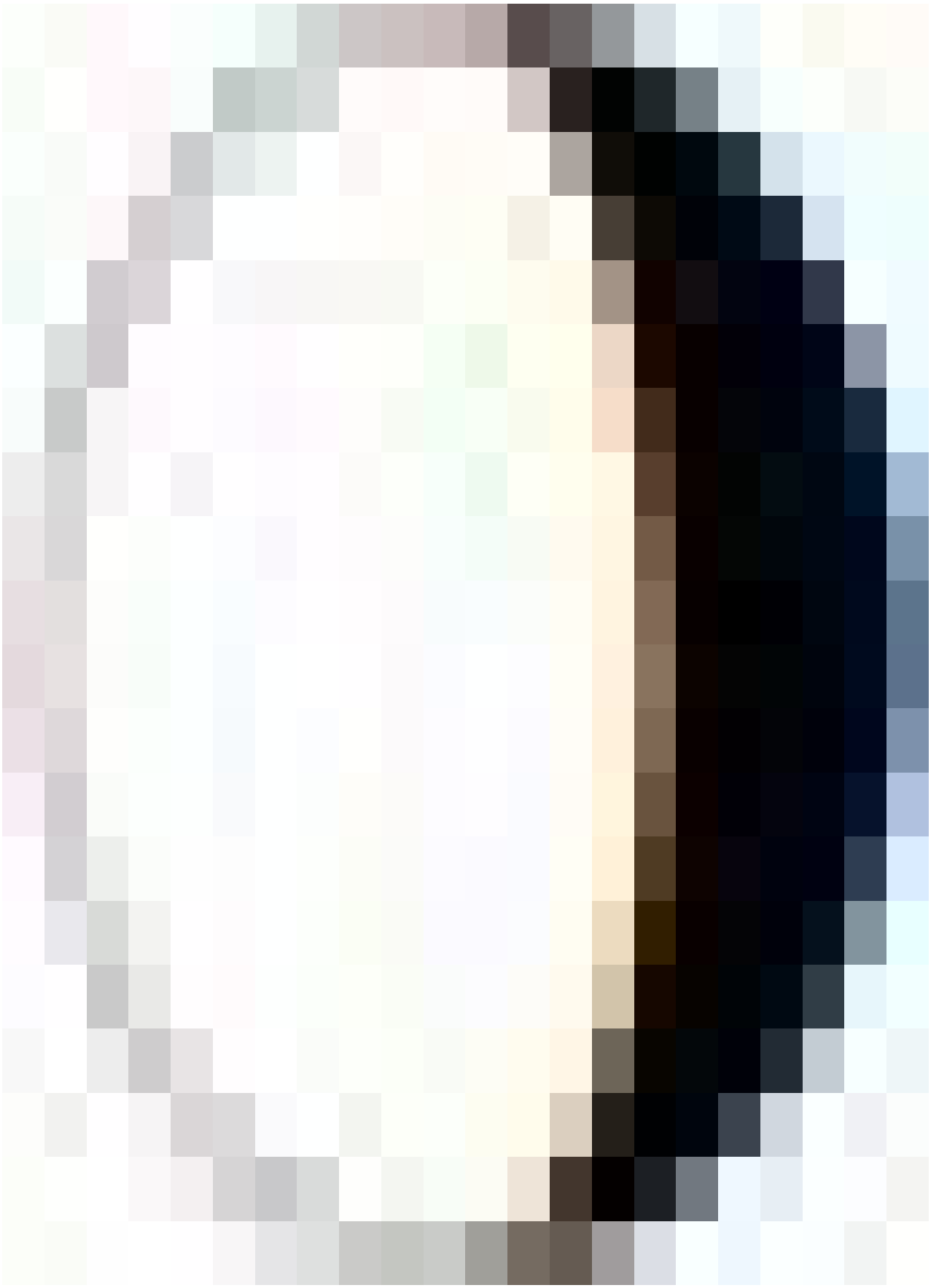


Theriomorph

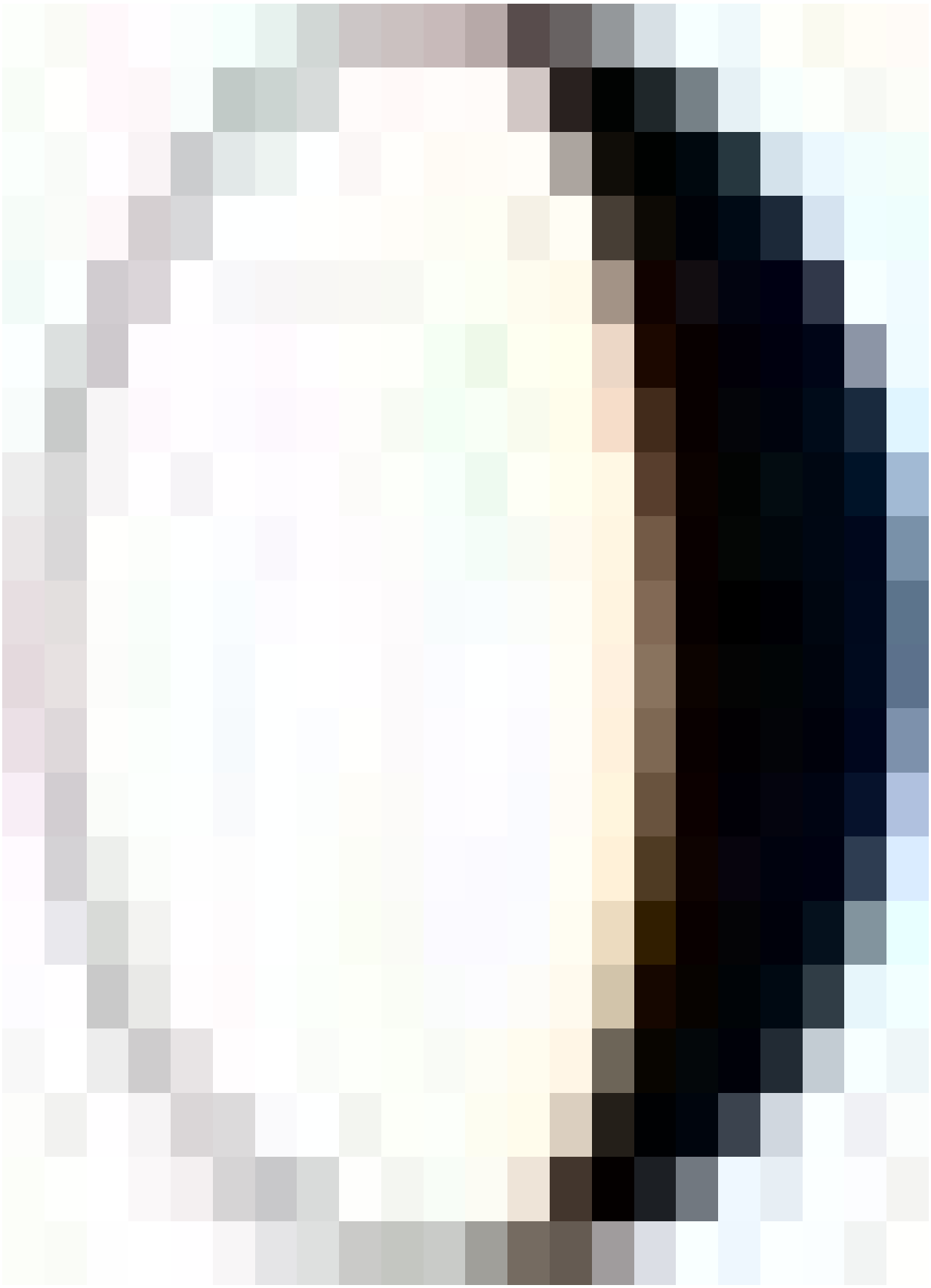
ATheriomorph is one who has perfected the ability to shift from animal form to human form and back again whenever he or she wishes. A Theriomorph who has mastered such physical transformations at will would be a true shape-shifter in the classic sense. Many contemporary students of metaphysics and Native American medicine power term themselves “Spiritual Theriomorphs,” recognizing an inner identification with a particular animal as a guide or mentor, much as traditional shamans perceive the transformative powers of their personal animal totem.



“Thriller” (song, 1982)

Michael Jackson’s Thriller album (1982) produced by CBS Records has sold nearly 109 million copies and has become the best-selling album in the world. The music video of its title song has been hailed as a small masterpiece, complete with Jackson’s lycanthropic transformation into a cat-eyed creature and his fabled footwork with a graveyard full of marvelously choreographed dancing corpses. Far from ordinary in any sense of the word, the Thriller video is fourteen-minutes in length and was produced at a reported cost of nearly a million dollars. And yet in spite of all the expense, exhaustive efforts, and excellent production values, the video came close to never being released. Jackson, a devout Jehovah’s Witness, became upset when church elders accused him of producing a video that could encourage young people to explore the occult and to fall under the control of demonic entities. Through some persuasive counsel by trusted advisors, Jackson finally agreed to release the video as long as it bore the following disclaimer: “Due to my strong personal convictions, I wish to stress that this film in no way endorses a belief in the occult.”

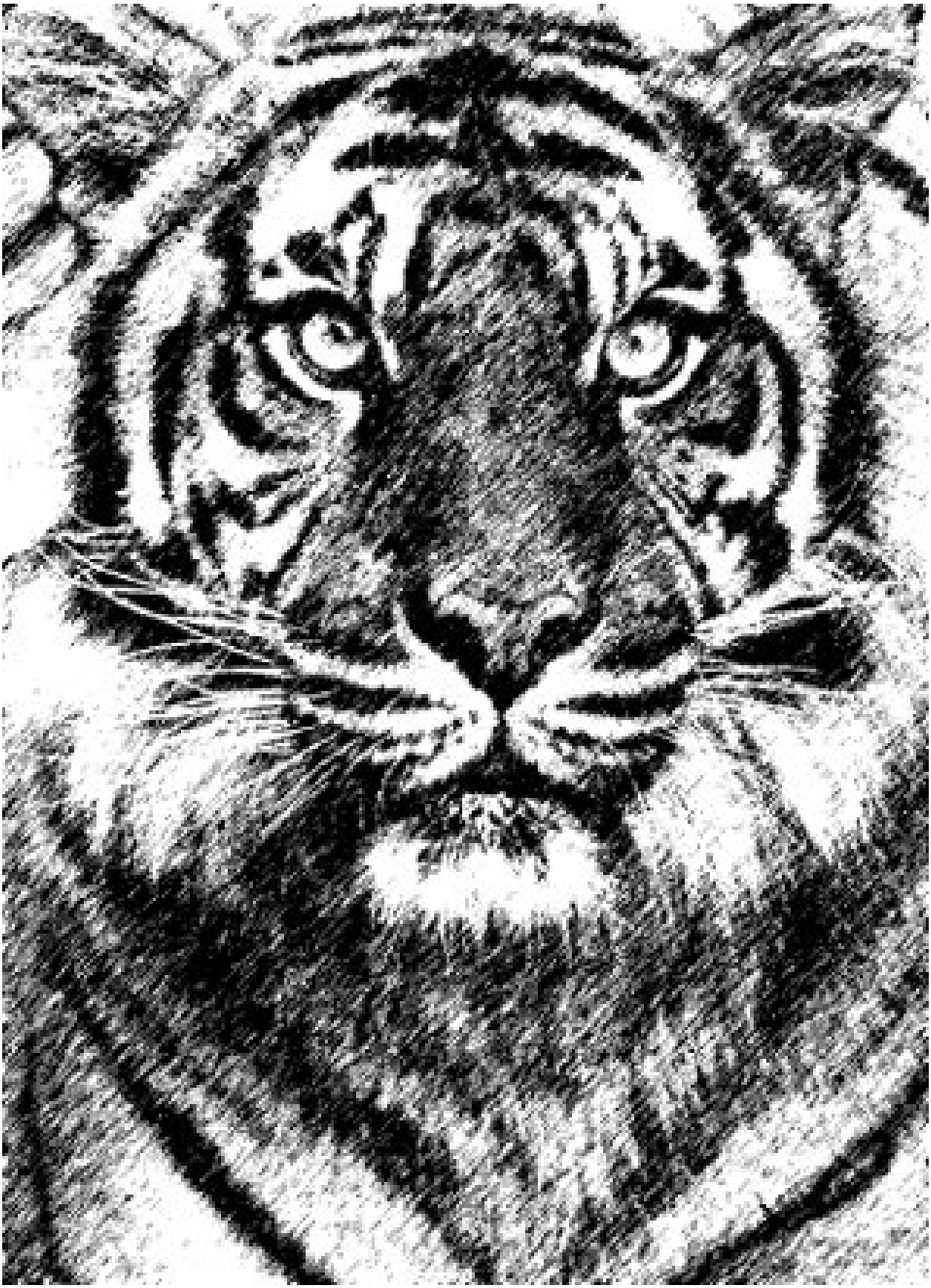
The concept for the video was first born in Michael Jackson’s highly creative psyche when he saw and enjoyed An American Werewolf in London (1981). He subsequently contacted John Landis, the film’s writer/director, and Rick Baker, the makeup, special effects genius, to develop the title song video for his Thriller album. After Landis and Baker had participated in a number of conferences with Jackson and were impressed with the extravagance and the scope of the project, they assumed that they were working with a true horror movie buff. Later, they were astonished to learn that certainly was not the case. In fact, Jackson admitted that the only horror films that he had ever seen were An American Werewolf in London, The Hunchback of Notre Dame (1939), and The Elephant Man (1980).



Tiger People

The Khonds are an ancient people who inhabit eastern Bengal and whose traditions include a kind of voluntary shape-shifting, which utilizes as its imagery a tiger deity. Some years ago, an Englishman who wished to remain anonymous claimed that he had actually witnessed a Khond transforming himself into a were-tiger and swore that his account was true. According to the Englishman, he had spent a good deal of time in India, especially among the Khonds and had frequently heard stories about the ability of certain individuals to transform themselves into tigers. When he persisted with a number of questions regarding such beliefs, he was informed that there was a place he could go to actually witness such metamorphoses.

Once he had secreted himself at the designated spot in the jungle where such magic was alleged to transpire, he soon began to wonder if he had been played for a fool and was left to spend the night with snakes, wild boars, big cats, scorpions, and a host of other poisonous vermin. But as things turned out, he didn’t have long to wait before the would-be tigerman appeared.



In eastern Bengal, where tigers were once widespread, the Khond people believed in shape-shifters who turned themselves into these giant cats.

The individual was hardly what the Englishman had expected. Not at all fierce in appearance, the man was very young and almost feminine in his mannerisms. Once he reached the edge of the sacred circle, he knelt down and touched the ground three times in succession with his forehead, looking up all the while at a giant kulpa tree opposite him, chanting as he did so in some weird dialect that was unintelligible to the spying Englishman.

Suddenly the jungle seemed to become unnaturally quiet. For some reason he could not understand, the Englishman was filled with a penetrating dread of the unknown. For a moment he wanted to turn and run, but he seemed unable to move. The silence was broken by an eerie half-human, half-animal cry, and there followed the sound of something very large crashing through the jungle.

Whatever the thing truly was, the Englishman saw it manifest before the young supplicant as vertical column of pure, crimson light about seven feet in height. The slim young man knelt before it and scratched a symbol of some kind in the circle and set within it a string of beads. As he began once again to chant, the column of crimson light shot forth a lightning-like bolt of energy to the beads, which instantly began to glow a luminous red. The boy put the beads around his neck, clapped his hands together, and began to chant in a voice that deepened and became more and more animal in tone. There was a shattering roar from the young supplicant’s throat and the crimson column of light vanished.

And then the Englishman beheld the young man staring directly at him from the circle, not with the eyes of a human, but with the “yellow, glittering, malevolent eyes of a tiger thirsting for human blood.”

The Englishman ran for his life toward a tree about fifty yards away. He could hear the tigerman growling behind him. When he reached the tree, the nearest branch was eight feet above him. Resigning himself to his fate, he slumped against the tree trunk as black, gleaming claws came toward him. Then, to his amazement and relief, the tigerman gave a low growl of terror and bounded away in the jungle. Not bothering to speculate why the tigerman had spared him, he ran as quickly as he could back to the village.

The next morning he learned that an entire family had been found in their home, mutilated, torn, and partially eaten. The horrible manner in which they had died indicated that a tiger had attacked them. Significantly, the Englishman learned through village gossip that they had been blood enemies of the young man that he had seen transform himself into a were-tiger.

When the Englishman asked a village elder why he thought the were-tiger had spared him, the old man asked him for an exact description of where he stood when the beastman attacked. Listening carefully, the elder explained that he had unknowingly sought refuge at a holy tree that bore an inscription of the name of the god Vishnu's incarnation. Merely touching the tree would protect anyone from attack by animals. The Englishman concluded his account stating that he did inspect the tree later that day and found upon it an inscription in Sanskrit. He never returned to that village again, but he swore that his witnessing of the were-tiger transformation was true.

Sources:

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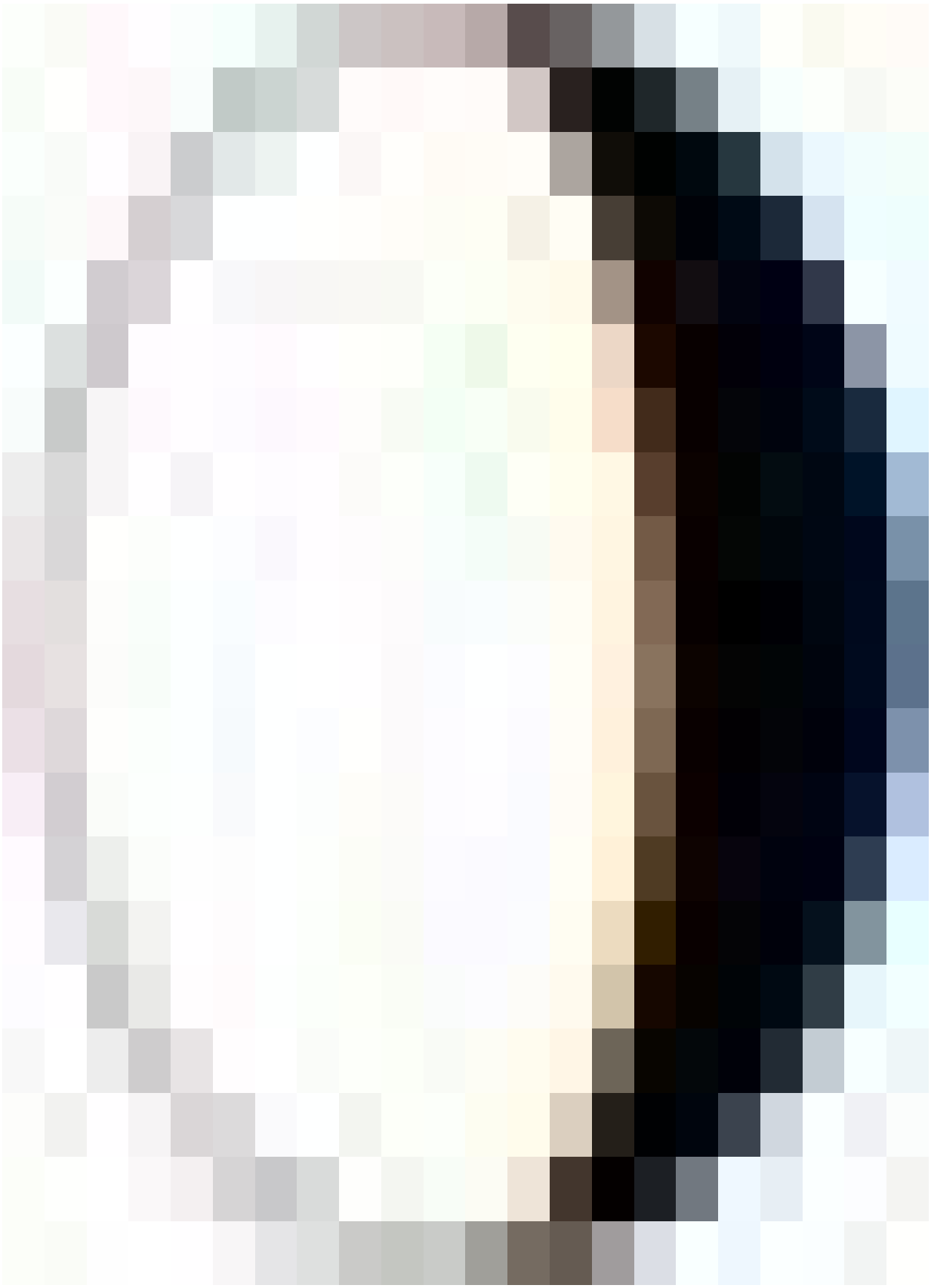

Tigre Capiango

Those individuals in the central Argentine provinces of Santa Fe and Cordoba who can change themselves into jaguars through the magical application of great cat skin fragments and incantations are known as Tigre Capiango. In the Quechua region, such jaguarpeople are known as Runa Uturunco and in the Guarani region as Yaguarete-Aba. As in the European traditions of lycanthropy, these sorcerers voluntarily seek to accomplish the transformation from human into animal for purposes of individual empowerment.

Sources:

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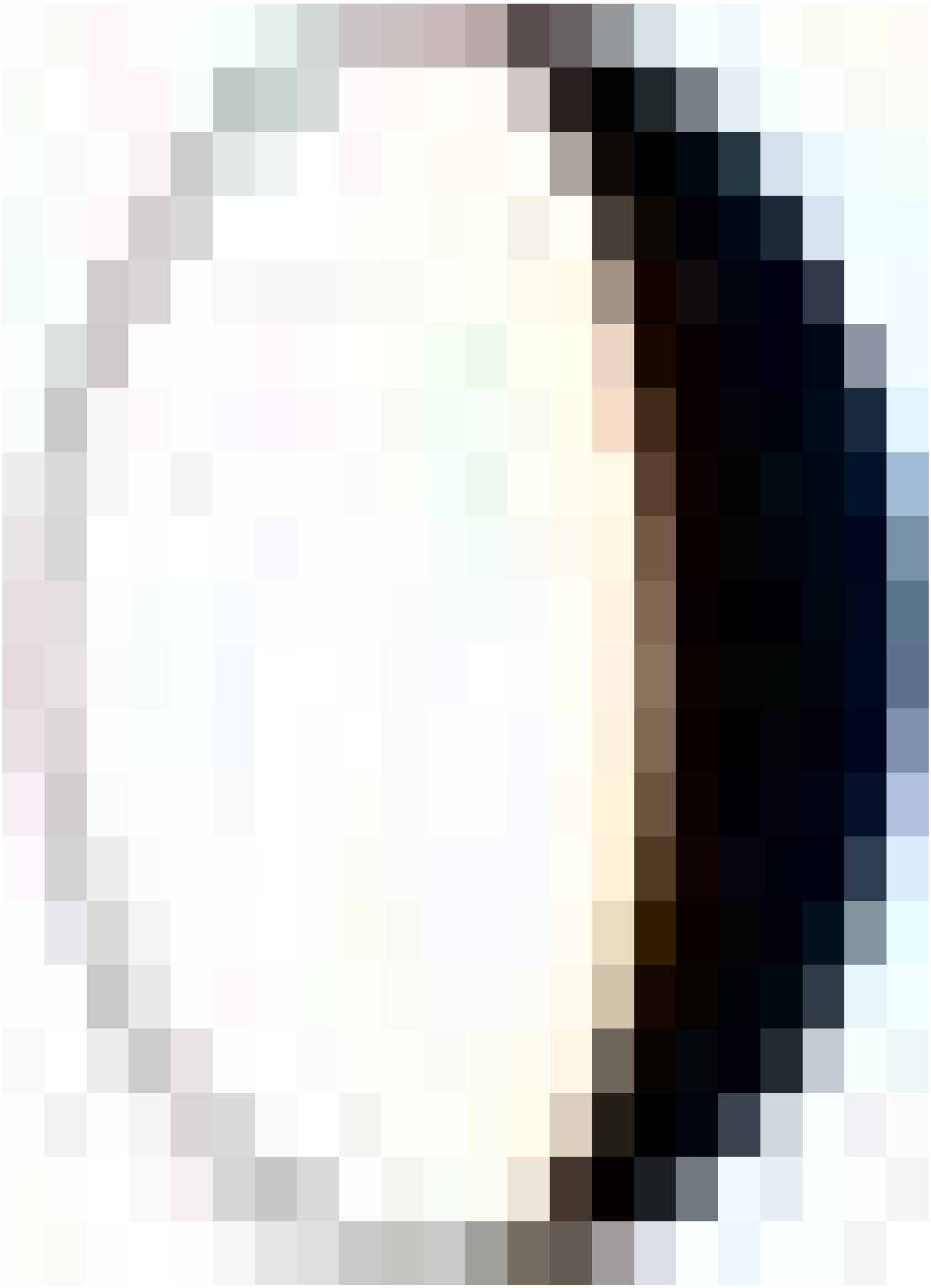

Totems

Regardless of our ethnic and cultural origins, almost all ancestors employed animal totems, animal spirits, as tools in reaching the Supreme Being, receiving visions and revelations, and surviving in hostile environments. The spirit helper that will express itself most often in animal form is usually received during the vision quest. Shamans advise the supplicants that while on the quest, they are to fast, deny their physical bodies, and pray to the Great Mystery to grant them a spirit helper.

After a few days on the quest, a forest creature may approach the supplicant and offer itself as a guide. Those individuals on the quest are forewarned by the shamans that the temptation to accept the first animal that approaches as one's spirit helper is great. The shamans advise the supplicants that if they are able to endure greater hunger and exposure, the Great Mystery will be certain to send them a more powerful spirit helper, one especially destined for the individual. If one could endure, according to some traditionalists, the true spirit helper would appear as if it were glowing, as though it were composed primarily of light.

In Warriors of the Rainbow, William Willoya and Vinson Brown state that the traditional Native Americans used the animal spirit to reach the "source of the world" and to purify the soul. This was not idol worship, they insist, "but something far deeper and more wonderful, the understanding of the Spirit Being that manifests itself in all living things."

Grandmother Twylah, repositor of Seneca wisdom, commented on the tragedy that, in the early days of conquest and missionary work, the invading Europeans saw the native people interacting with their totem animals and became convinced that the tribespeople worshipped idols and a hierarchy of gods. While the traditionalist does most certainly believe that the Great Mystery manifests

itself in a variety of forms, it must be understood that to see the expression of Deity in everything is not the same thing as seeing everything as Deity.

As Walking Buffalo attempted to explain in Tatana Mani, Walking Buffalo of the Stonies, the white missionaries misinterpreted the native people's belief that the Great Spirit existed in all things as the worship of idols. "We saw the Great Spirit's work in everything, and sometimes we approached him through our totem animals."

For those early missionaries who truly listened and paid attention to the words of the shamans, there was never any misconception that the native people were worshipping animals as deities. As early as 1742, missionary David Brainerd stated in his Life and Travels that the Delaware did not suppose a divine power in animals, but that "some invisible beings communicate to these animals a great power and make these creatures the immediate authors of good to certain persons." And perhaps those early men of the cloth who understood recalled the passage in the Book of Job (12:7-8): "Ask the animals, and they will teach you, or the birds of the air, and they will tell you; or speak to the earth, and it will teach you, or let the fish of the sea inform you."

In his Man, God and Magic, the brilliant ethnologist Ivar Lissner ponders the mystery of why the anonymous Franco-Cantabrian cave artists of over 20,000 years ago painted strange and ghostly two-legged creatures with the heads of animals and birds. Despite what appears to be quite remarkable artistic gifts, our Stone Age ancestors chose not to share a depiction of their own features but confined themselves to portraying entities that were halfhuman, half-animal. Lissner speculates that perhaps, after all, the ancient artists were portraying themselves, "but in animal guise, ecstatically or shamanistically." Perhaps these shamans of the Stone Age may have believed that "the road to supernatural powers is easier to follow in an animal shape and that spirits can only be reached with an animal's assistance." Perhaps the totem animal are "intermediary beings," stronger than mere mortals and "able to penetrate more deeply into the mysteries of fate, that unfathomable interrelationship between animals, men, and

gods.”

Beginning perhaps as early as the second century of the Christian Era, those European shamans who sought their animal totems were condemned as Witches and servants of the devil. By the time of the demonobsessed Middle Ages, those who expressed confidence in their spirit helpers were actively hunted down and burned at the stake as Witches and heretics. Those shamans who lived deep in the forests and explored other dimensions with the assistance of their animal totems were declared enemies of the Church, active members of Satan’s minions, and put to the torture and the flames. Those herbalists and teachers of the old ways who wore animal skins for clothing and elected to be close to nature and apart from the congestion of growing cities were branded werewolves.

Totem poles created by Native Americans can represent stories, lineages, histories, or represent shamanic powers and honor the spirituality of animals.

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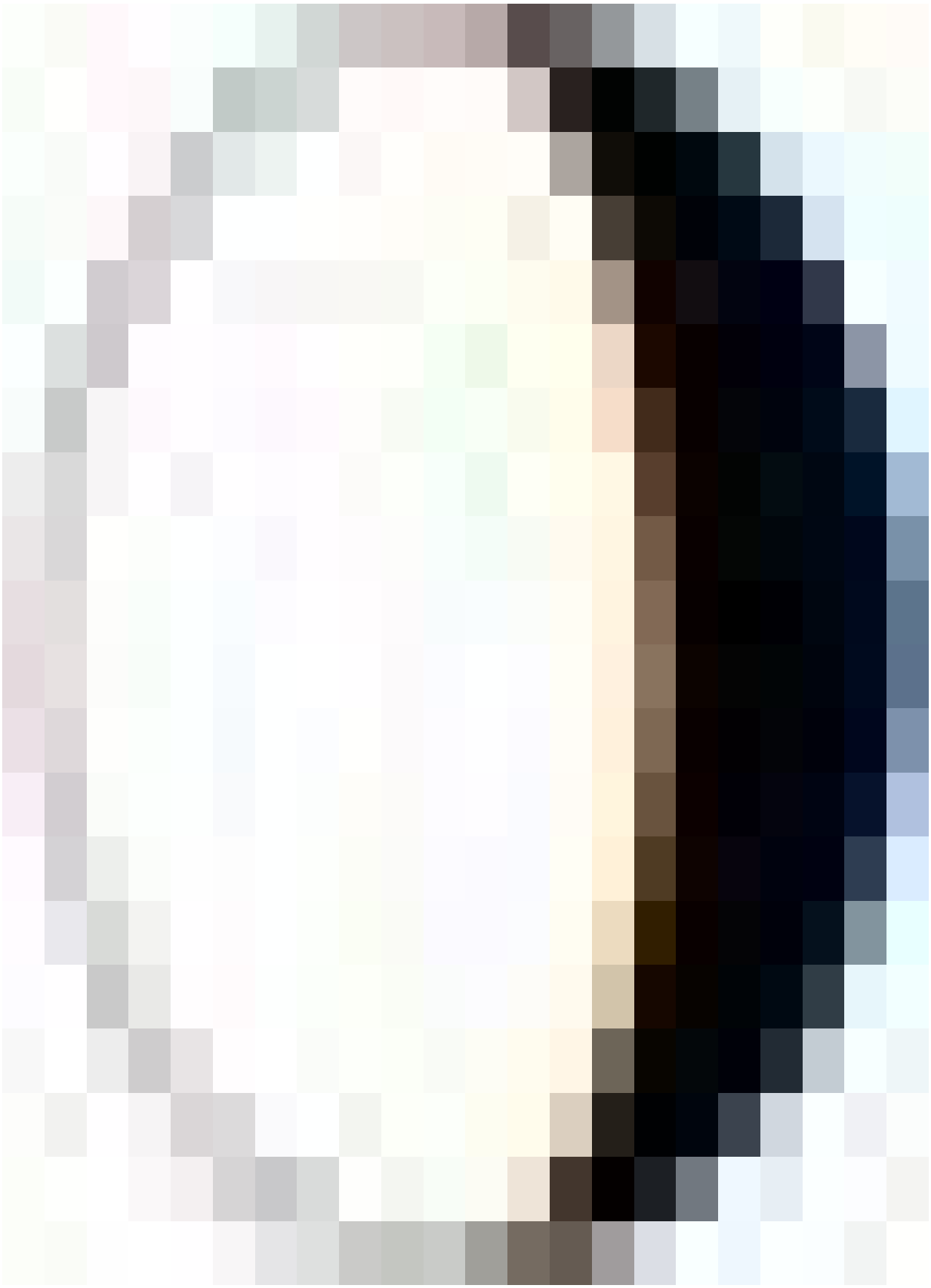

True Blood (television series, 2008-)

The Golden Globe and Emmy award-winning series True Blood came into being when producer Alan Ball arrived a few minutes early for a dental appointment and, as he spent some time browsing in a bookstore, picked up a copy of Charlaine Harris's Dead until Dark. Highly respected for his Six Feet Under HBO series, which had run for five seasons, Ball sold the premium cable channel on a new series based on The Southern Vampire Mysteries novels by Harris, which features Sookie Stackhouse, a telepathic waitress who works in Merlotte's Bar in the fictional Louisiana town of Bon Temps. When True Blood premiered on HBO on September 7, 2008, it depicted a world in which the existence of vampires, shape-shifters, telepaths, and other supernatural creatures are accepted as inhabitants of the real world.

As the first episode unfolds in Bon Temps, we learn that vampires have been walking freely among humans for two years because of a Japanese creation of synthetic blood that is marketed as "Tru Blood." When Sookie (Anna Paquin, the second youngest Academy Award winner for 1993's The Piano) cannot read the thoughts of bar patron Bill Compton (Stephen Moyer), she realizes that Merlotte's is serving its first vampire. Later, she saves the 173-year-old Compton from a local couple who wants to drain him for his vampire blood (V Juice), which certain despicable individuals have discovered is a powerful narcotic for humans.

A romantic relationship develops between Sookie and Compton, which by the end of the first season is complicated by Eric Northman, a vampire sheriff (Alexander Skarsgard) who is intrigued by both Sookie's attractiveness and her telepathic abilities. Fans of the series now had a Team Bill and a Team Eric to increase the sexual tension.

During the second season, social worker Maryann Forrester (Michelle Forbes) is revealed as a Maenad, an ancient entity who follows the Greek god Bacchus and who now demands tribute from all creatures, supernatural or otherwise, who serve alcohol. With her power to exercise control over humans, she is able to place nearly the entire population of Bon Temps under her spell. Compton and Eric visit Sophie-Anne Leclerq (Evan Rachel Wood), the vampire queen of Louisiana, to gain advice that will allow them to defeat Maryann.

It was not until season three of the series that a werewolf, Alcide Herveaux (Joe Manganiello), entered the cast of supernatural characters. (One simply cannot have vampires for very long without adding werewolves, and, of course, vice versa.) In addition to a werewolf, the series also introduced Witches, a family of werepanthers, and revealed that Sookie comes from fairy heritage. Alcide was introduced in the third episode as a bodyguard hired by Erik to protect Sookie after Bill Compton has gone missing. Sookie suspects that the vampire sheriff has something to do with her boyfriend’s disappearance.

In season four, beginning in June 2011, producer/creator Alan Ball promised that Witches, fairies, and shape-shifters will play even more prominent roles and will add another dimension to the saga that began as a vampire series. Shape-shifter Sam Merlotte (Sam Trammell) and his brother Tommy (Marshall Allman) will up the ante by taking to the skies for a falcon-owl duel. Trammell told TV Guide’s William Keck that in the new season “We’re really going to be twisting the mythology of the shape-shifter.”

Joe Manganiello has said that he was a fan of the series before he was cast as Alcide. He was also a fan of the classic films with Lon Chaney Jr., Boris Karloff, and Bela Lugosi. Halloween was his favorite holiday as a kid, and every year his mother would help him come up with an elaborate costume.

In True Blood, Manganiello does not undergo an on-camera transformation into a wolf, nor does he apply extensive makeup to become a Wolf Man. In the truest

tradition of the werewolf, his character Alcide actually turns into a live wolf. His name is Thunder, the actor said. He is a giant North American timber wolf with yellow eyes.

The werewolves in True Blood do not move as freely in society as the vampires do. They must remain much more hidden because of their transformation that comes with the full moon. While vampires have been able to come out of their coffins and join human society, werewolves must still follow the ancient rules of their lupine past.

Manganiello remembered being told in Catholic elementary school that if one prayed to God and one's faith were pure, miracles could be accomplished. At that time, Joe was a little boy with Coke-bottle glasses, so he got up every morning at 5:30 and prayed for weeks on end that God would turn him into a werewolf. Nothing happened. But now, he said, twenty-five years later, he was being turned into a werewolf. His prayers were answered.

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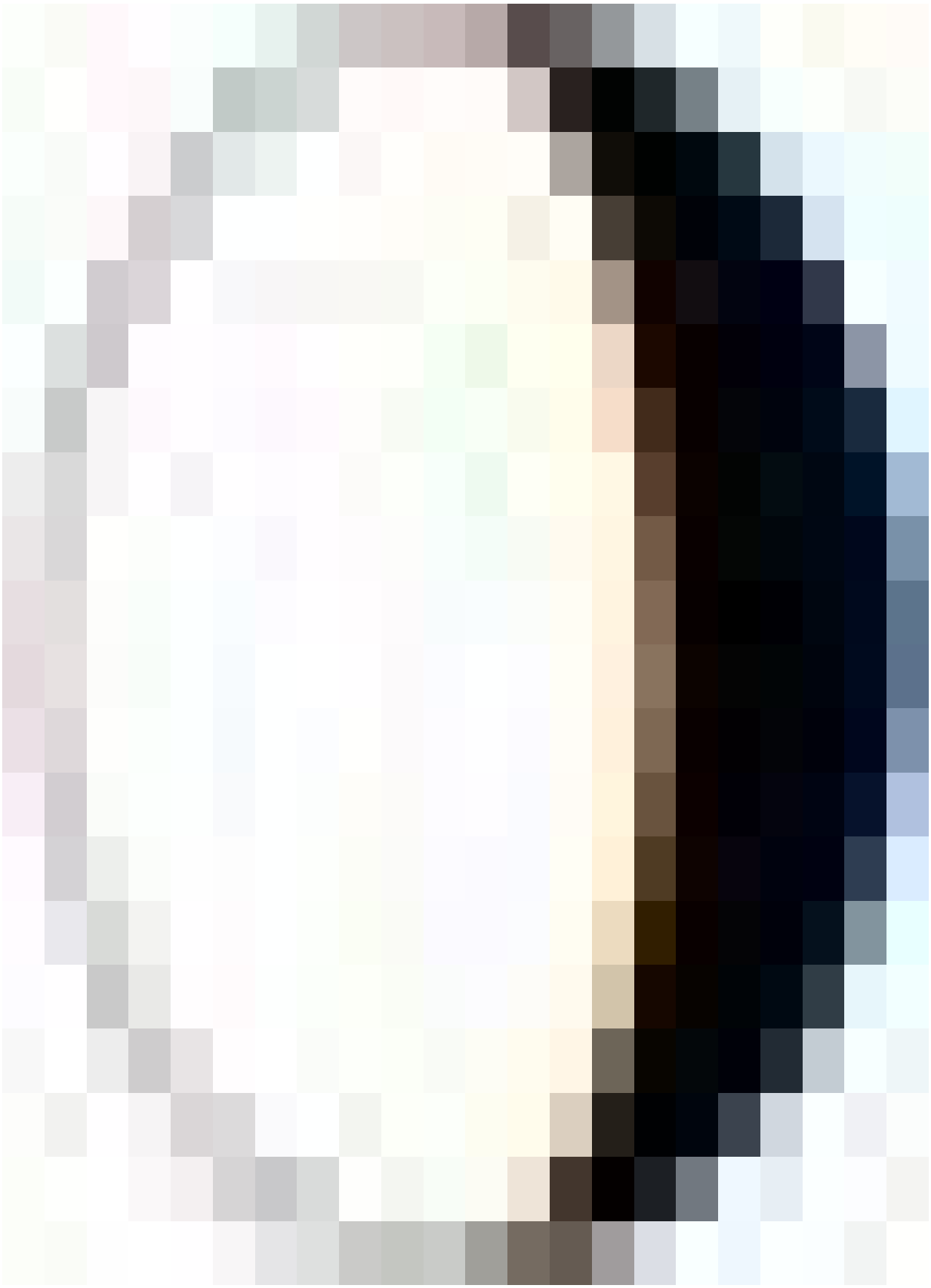


Twilight Saga (movie trilogy, 2008-2010)

Joshua L. Roberts

While the phenomenally successful Twilight Saga franchise is mostly a romance between Bella, a mortal, and Edward, a vampire, the series also features werewolves, in the form of Bella's best friend, Jacob Black.

Jacob Black's tribe, the Quileute, believe that their ancestor, Taha Aki, a Spirit Warrior, became a shape-shifter when he was betrayed by a fellow Spirit Warrior, Utlapa, who destroyed Taha Aki's body while his spirit was roaming the Quileute territory. Unable to regain human form, Taha Aki made a pact with a large wolf and entered the beast's body, thus the first shape-shifter was born.

Years later, when Taha Aki's tribe is attacked by strange creatures, known only to them, as the Cold Ones (vampires) the wolf gene was reawakened in his sons, and it has been this way ever since. It is due to the presence of the Cullens, "vegetarian" vampires (they don't feed on human prey), who made a treaty with Jacob Black's grandfather, which inadvertently kicked the wolf gene back into high gear during the events of the Twilight Saga. Sam Uley was the first to "phase."

Jacob Black would soon follow. The normally happy-go-lucky boy became cold and resentful, as he viewed his new werewolf condition as a curse, especially as it further complicated his relationship with Bella Swan. He had always had a crush on her, and when Edward left in New Moon, he thought that this would be his chance. Jacob's plans fell through when Bella rescued Edward from the Volturi, a ruling class of vampires. Even though Jacob Black's attempts to swoon

Bella to choose him over Edward failed, he still remained by her side as her best friend. During the events of the last book, Breaking Dawn, Jacob Black actually "imprinted" (a magical bond between a werewolf and the one that would be their soulmate) on Bella and Edward's daughter Renesmee.

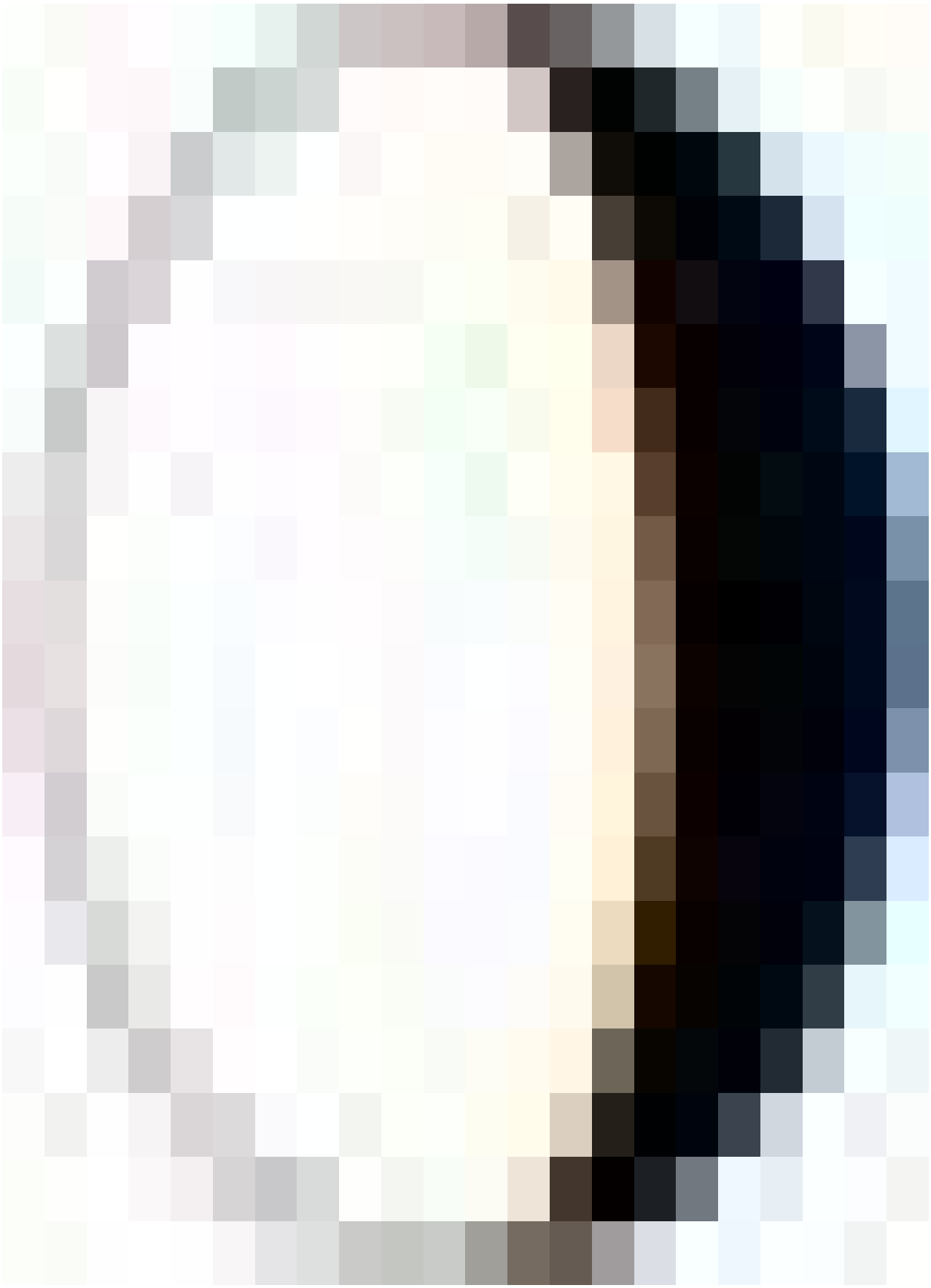
When establishing the appearance of the werewolves, author Stephenie Meyer opted to forego the hybrid man-wolf variant as is seen in most Hollywood movies and comics. Instead she created them to appear as horse-sized wolves, with only their human eyes to betray their animalistic appearance. When Bella first encountered the werewolves in the meadow, it was the eyes of Jacob Black she saw when she stared into the eyes of the russet wolf closest to her. In the film adaptations, director Chris Weitz would follow through with the humanized wolf eyes for New Moon, while director David Slade would opt for more lupine eyes, breaking away from the books, for the film adaptation of Eclipse.

Meyer's werewolves also differ from more modern werewolves in the form of their transmutation. To become a werewolf, you had to be a direct descendant of Taha Aki, as with Jacob, or indirectly as with Embry. It is believed that the "Wolf Gene" is passed on between father and son and can be latent with one generation, such as Billy Black's generation, and active in others. This belief was thrown out the window when Leah Clearwater, daughter of Harry Clearwater, phased. She is reportedly (by Meyer) the only female to have made the change thus far. Meyer's werewolves can shift at any time, but are more prone to shift during times of extreme emotions, with anger being the biggest trigger. It was because of anger that Sam Uley phased in front of Emily (his wife-to-be) and unintentionally mauled her, leaving her permanently scarred. Notable werewolf perks are the ability to heal quickly, and when in wolf form they can use telepathy to hear each other's thoughts, which helps in pack coordination.

With the massive success of the Twilight Saga, Summit Entertainment purchased the rights for the book series, and adapted them, starting with Twilight in 2008, followed by New Moon in 2009, Eclipse in 2010, and Breaking Dawn, which

will be composed of two movies to be released respectively in 2011 and 2012. The movie adaptations star Kristen Stewart (Bella Swan), Robert Pattinson (Edward Cullen), and Taylor Lautner (Jacob Black).

U-V



Underworld Series (movies, 2003-2009)

Joshua L. Roberts

Before werewolves and vampires graced the screen in the Twilight Saga, they duked it out in 2003's Underworld. The film Underworld quasi-retold the story of Romeo and Juliet, but set it in a world populated by vampires and lycans (werewolves).

The story follows a vampire named Selene (Kate Beckinsale), a Death Dealer (a werewolf hunter), who is trying to rid the world of every last lycan. During a hunt, she encounters a pack of lycans, led by Raze (Kevin Grevioux), tracking a human by the name of Michael Corvinus (Scott Speedman). During the course of the film she saves Michael's life, but not before he gets bitten by the leader of the lycans, Lucian (Michael Sheen). As Michael quickly succumbs to the werewolf curse, Selene is forced to make a choice between her loyalty to her coven and its ruthless leader, Viktor (Bill Nighy), or the love of her life. Things go from bad to worse, when it is revealed that Michael is at the heart of a lycan conspiracy to overthrow the vampires by creating the ultimate immortal, a hybrid between vampire and werewolf. Everything eventually reaches its climax with an epic showdown between lycan and vampire in the lycan lair. Michael gets mortally wounded by Kraven, and Selene bites him, in order to save him, thus turning Michael into a hybrid, half-lycan, half-vampire. Together they defeat Viktor and bring a momentary end to the age-long war.

Underworld was written by screenwriter Danny McBride, and is based on a story that he and his two friends, Len Wiseman and Kevin Grevioux, developed while at each other's apartments. When it came time to pass the script around Hollywood, the three friends agreed that they would only take an offer that would include allowing Len Wiseman to direct. This would make things difficult,

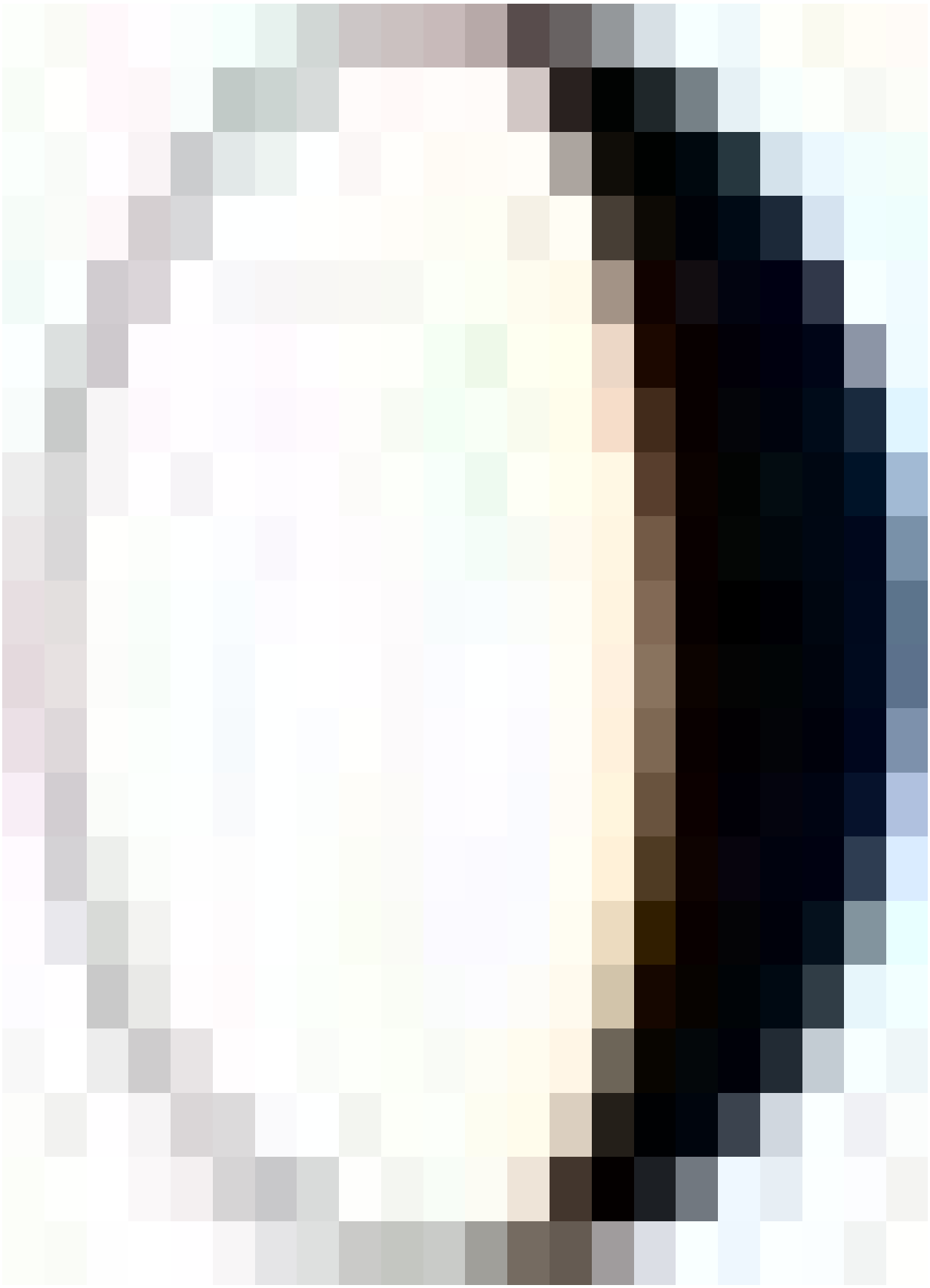
as they received some pretty nice offers from some major studios, such as Universal, but only if Wiseman would step down as director. Being true to each other, they stuck to their guns, and eventually inked a deal with Screen Gems, a subsidiary of Sony Entertainment. Underworld was produced on a small budget of around twenty-two million dollars, but it grossed close to one hundred million, making it a success, and cementing Len Wiseman as a competent director all in one stroke.

A promotional poster for the movie Underworld in which werewolves and vampires are at war with each other.

Underworld was followed with a direct sequel in 2005, aptly named Underworld: Evolution, and a prequel in 2009 called Underworld: Rise of the Lycans. The fourth installment, tentatively titled Underworld 4: New Dawn, was slated for a January 2012 release.

The origins of Underworld's lycans and vampires come from the same source, the Corvinus Strain. Alexander Corvinus was the only survivor of a mysterious virus that wiped out his entire village. Instead of killing Alexander, the virus mutated and changed him into the first immortal. He would later father two sons, William and Marcus. Both sons carried an active version of the virus. William is bitten by a wolf and becomes the first werewolf and Marcus is bitten by a bat and becomes the first vampire, or so the legend says.

Unlike the lycans populating the world at the time of Underworld's events, William and his offspring couldn't regain their human forms and were totally animalistic. It was for this reason that Marcus saved the life of a dying baron, Viktor, in order to maximize his forces and save William and put an end to his creations. After William's exile, Viktor eventually spares the life of a human/werewolf hybrid, Lucian. Lucian's mother had been pregnant at the time she was attacked and turned by one of William's werewolves. Unlike previous werewolves, Lucian had the ability to control his werewolf form and change at will. For this reason, Viktor spared Lucian's life, and used his new mutated werewolf strain to create and enslave a new version of werewolves, now called lycans.



Universal Pictures

For horror movie buffs, Universal Pictures is the magical, monstrous kingdom from which their favorite werewolves, vampires, monsters, mad doctors, and other assorted creepy creatures crawled out of crypts and vaults and into their neighborhood theaters. During the 1930s and 1940s, if it was a spooky movie, it was most likely to have come from Universal. All of the classic horror films—Dracula (1931), Frankenstein (1931), The Mummy (1932), The Invisible Man (1933), The Wolf Man (1941), and The Creature from the Black Lagoon (1954)—were the products of cinematic masters of fantasy at Universal Pictures, which employed such genius directors as James Whale, Roy William Neill, Tod Browning, George Waggoner, and Karl Freund; accomplished screenwriters, such as Curt Siodmak and Willis Cooper; and the master of makeup for nearly three decades, Jack Pierce.

The Universal Pictures' Horror Movie Hall of Fame includes such regulars as Bela Lugosi, Boris Karloff, Claude Rains, Lon Chaney Jr., Colin Clive, Mae Clarke, Edward van Sloan, John Carradine, Dwight Frye, Evelyn Ankers, Patric Knowles, Maria Ouspenskaya, Lionel Atwill, Glenn Strange, Richard Carlson, and Richard Denning.

The seed that grew into Universal Pictures was planted by Carl Laemmle in 1909 when he founded his Independent Motion Picture Company of America (IMP). In 1912, Laemmle filmed Dr. Jekyll and Mr. Hyde, starring King Baggot and Jane Gail. In that same year, he joined with half a dozen other small independent film companies to form Universal Pictures. In 1915, in order to consolidate their cinematic operations, Universal City was constructed in Los Angeles.

A rather cautious studio, Universal concentrated on low-budget films during the

silent era of motion pictures, but the studio also produced some of the greatest hits of Erich von Stroheim, Rudolph Valentino, and Lon Chaney. With the advent of the talkies, Universal became a significant player in the A-movie arena with the classic film version of Erich Maria Remarque's highly acclaimed novel All Quiet on the Western Front (1930), starring Lew Ayres, Louis Wolheim, Slim Summerville, Ben Alexander, and Beryl Mercer.

Unfortunately, Universal's skills on the corporate management level did not match their successes at the box office, and they were forced to sell off its theaters during the early years of the Depression. At the same time, however, in the financial chaos of the Depression, Universal began creating its classic horror films, providing escapist fears that allowed the mass audience to forget for a time the unpaid bills and lack of work. The studio also produced a number of successful low-budget comedies with W. C. Fields and with the Sherlock Holmes mystery series, starring the quintessential Holmes, Basil Rathbone.

By 1936, Laemmle was forced out of the company that he had founded, and the new management achieved sudden success by producing cheerful and positive family fare starring such musical stars as Deanna Durbin. During World War II, the comedy team of Abbott and Costello became the box office champions, and their films, together with the steady issuing of reliable horror movies, combined to produce boom years for the studio.

In 1946, Universal merged with International Pictures and became known as Universal-International, but by the early 1950s, the studio had entered its bleakest period. The audiences were no longer lining up to see Abbott and Costello or the classic movie monsters. In 1952, Decca Records bought the studio and changed its name to Universal Studios. The Music Corporation of America (MCA) bought Decca in 1959 and began the climb that would once again make Universal a major motion picture and television production company. In addition to producing a number of megahits (Airport [1970], The Sting [1973], American Graffiti [1973], Jaws [1975], Field of Dreams [1989], E.T., the Extraterrestrial [1982], Back to the Future [1985], and Jurassic Park

[1993]), Universal Studios has become one of Los Angeles's greatest tourist attractions.

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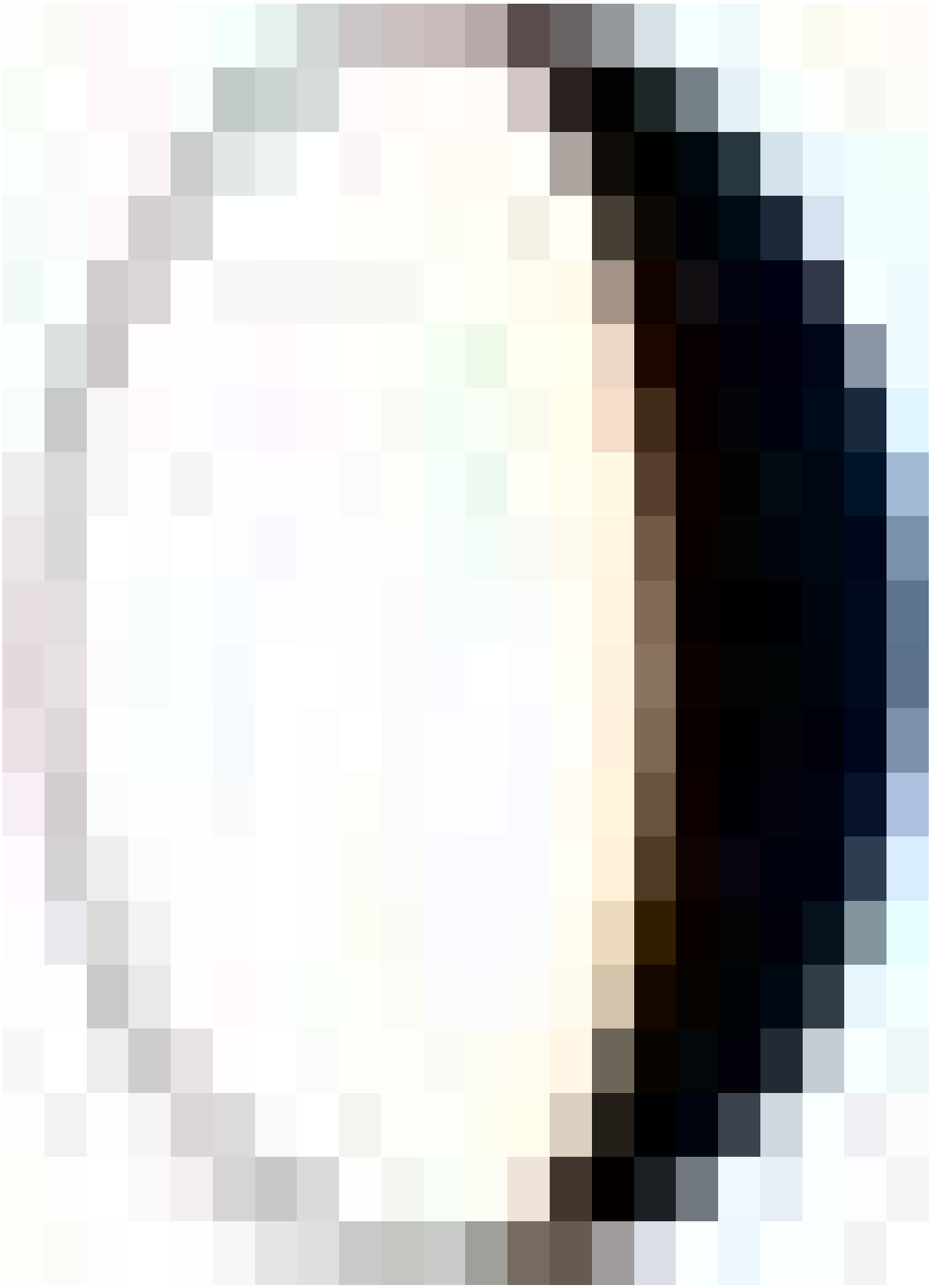

Valhalla’s Great Wolves, Geri and Freki

Valhalla (in Old Norse, “hall of the slain”) is the name of Odin’s stately home in Asgard where the father of the gods gathers the spirits of all the brave warriors who have fallen in battle. Although there are 540 gates to Valhalla, the gate through which the Vikings pass is called Valgrind, and it is guarded by a great wolf and watched by an eagle soaring above. Valkyries escort the einherjar (slain warriors) through Valgrind and seat them at the great banquet table set before Odin. Once the drinking horns have been filled with mead, the Valkyries serve the heroes meat from a boar, tasty flesh that constantly renews itself. In Valhalla, there will always be plenty of meat, mead, and wine in a feast of celebration that continues unabated. At Odin’s side are the great wolves, Geri and Freki, eating only from their master’s hand and surveying steadily the warrior spirits arrayed before them. During the day, the einherjar fight among themselves, choosing sides, battling fiercely, perfecting their warrior prowess. At sunset, those who were killed in the intramural battles come alive again, and all return to Odin’s banquet hall for more eating and drinking. Valhalla is truly a warrior’s dream of a perfect paradise.

In Old Norse legend, the wolves Geri and Freki guarded the gods' domain of Valhalla and sat beside the greatest of the gods, Odin.

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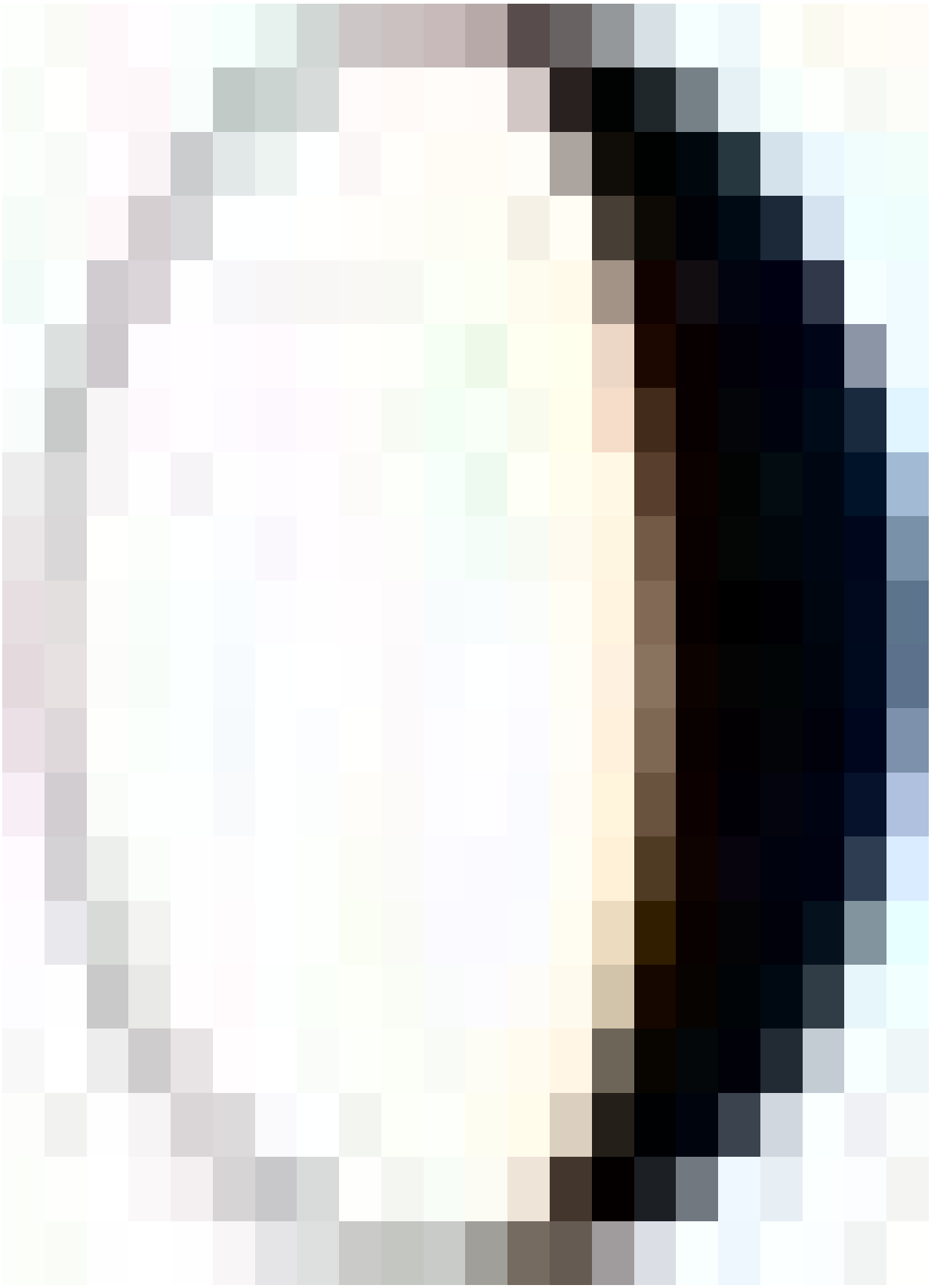

Vampires

On Monday, January 15, 1991, the day following the premiere of the new prime-time Dark Shadows television series featuring actor Ben Cross as the vampire Barnabas Collins, a bearded man approached a forty-two-year-old woman in a library parking lot in Missoula, Montana, and demanded money. The woman complied and handed him two dollars. Then the man pulled her hair back, cut her neck with some kind of sharp object, and kissed the open wound. Police detectives launched an intense manhunt for the grisly vampire bandit.

In February 1991, a jury in Australia convicted Annette Hall of stalking and killing Charles Reilly so her vampire lover, Susi Hampton, could drink his blood. Ms. Hall described in detail how her girlfriend had gone into a “feeding frenzy” after she had stabbed Reilly over a dozen times. Ms. Hampton, a self-confessed vampire who lives on human blood, pleaded guilty and both women were sentenced to life in prison.

For Anne Rice, author of such bestselling novels as Interview with the Vampire, the vampire is a “romantic, enthralling” figure. She perceives the vampire’s image to be that of a “person who never dies … takes a blood sacrifice in order to live, and exerts a charm over people.” In the view of Ms. Rice and the millions of readers who enjoy her novels, the vampire is a “handsome, alluring, seductive person who captivates us, then drains the life out of us so that he or she can live. We long to be one of them, and the idea of being sacrificed to them becomes rather romantic.”

The vampire legend, like that of the werewolf, is universal, and the two monsters have been inextricably linked through history. Today, in novels, motion pictures, and television series, if there are vampires, there is usually at least one token werewolf. Although the contemporary image of the vampire has become that of

a “handsome (or beautiful), alluring, seductive person who captivates us,” the classic appearance of the blood-seeking creature of the night is that of a loathsome nocturnal entity that appears more like disgusting vermin than the attractive personage of Robert Pattinson in the Twilight movies, whose body sparkles in the sun. Also, we must keep in mind that both the vampire and the werewolf are shape-shifters, embodying the form of a wolf, a bat, a large dog, or a raven.

The vampire is not a resident nightmare of Europe alone. The villagers of Uganda, Haiti, Indonesia, and the Upper Amazon all have their local variety of nocturnal blood-sucker. The Native American tribes, the Arctic Eskimos, and many Arabian tribes know the vampire well and have as many elaborate precautions against the undead as do the inhabitants of Transylvanian villages.

In the eighteenth century, the highly respected French philosopher Jean Jacques Rousseau wrote: “If there ever was in the world a warranted and proven history, it is that of vampires; nothing is lacking, official reports, testimonials of persons of standing, of surgeons, of clergymen, of judges; the judicial evidence is all-embracing.”

Theories to explain the universality of the vampire myth are many and varied. All cultures, regardless of how primitive, have come to understand the basic fact that blood is the vital fluid of life. To lose one’s vital fluid is to lose one’s mortality—the spark of life.

In appearance, the traditional vampire is a grotesque, demonic presence, perhaps best captured cinematically in Nosferatu (1922). Werner Herzog’s version of Nosferatu the Vampyre (1979), starring Klaus Kinski, was praised by Michael Sauter in the February 5, 1999, issue of Entertainment Weekly: “Like Max Schreck’s original Nosferatu, Klaus Kinski’s Transylvanian count is a far cry from the Bela Lugosi model. Sporting sunken eyes, devil ears, and talons, he lurks in Herzog’s expressionistic shadows like some oversize vermin.”

The classic vampire is also a shape-shifter, able to transform itself not only into the familiar form of the bat, but also into a wolf—and it was able to command the rat, the owl, the moth, and the fox. The vampire of tradition is able to see in the dark and travel on moonbeams and mist. At times, the vampire could vanish in a puff of smoke. The hypnotic powers of the vampire are irresistible. And woe to anyone who boldly grabbed hold of the monster, for it has the strength of a dozen men.

After Bram Stoker's novel Dracula became a popular play and a classic motion picture version with Bela Lugosi as Count Dracula, the image of the vampire transformed from hideous demon to a suave, sophisticated, handsome, well-dressed fellow who would fit right in at the very best parties. And his sisters and mistresses of the night are beautiful, sensuous, voluptuous creatures who fill out their evening dresses in the most delightful ways. With few exceptions, contemporary audiences know the vampire only as an attractive and seductive presence, an emissary of the Dark Side who presents a very compelling case for letting him or her bite your neck so that you may join the ranks of the undead.

On the other hand, the fact that the modern vampire is virtually undetectable from the rest of us—with the exception of the aversion to sunlight and the hunger for blood—preys upon another basic fear of humankind. The menace of a monster hidden among us can often times be more horrifying than a grotesque, easily identified creature that lurks out there in the darkness. The ever-present thought that your congenial chess partner who always seems to arrive late at the club, or the attractive pale-complexioned man who kept trying to get you to dance with him out on the terrace, or the beautiful lady who will only meet you after dark might be a member of the society of vampires can be a very frightening thought. How can we fight vampires if we can't tell them from our friends?

Well, of course, there's wolfbane, the lotus flower, wild garlic—and sacred objects such as the crucifix and holy water. But do they really render a fanged

fiend powerless? Maybe it would be best to be prepared like Buffy the Vampire Slayer and always carry a couple of wooden stakes in your purse or attaché case. A stake in the heart just has to work. Of course that is best applied, according to tradition before and after Dracula and Hollywood, when the vampire lies at rest in his coffin during the daylight hours. Or if you're not quite up to the stake in the heart bit, you can destroy his coffin while he's on his nocturnal hunt and let the rays of the early morning sun scorch him to ashes.

Even at the dawn of the scientific age, scholars and members of the clergy were convinced of the vampire's existence. In the eighteenth century, a Benedictine monk, Dom Calmet, turned his attention to the subject of vampires and tried to offer a "scientific" explanation:

It would be simple to detect vampires if their outward appearance always betrayed the inner demon, but real vampires can look just like anyone else, making them hard to spot (art by Ricardo Pustanio).

Chemical substances of the soil may conserve corpses indefinitely. By the influence of warmth, the nitre and sulphur in the earth may render liquid coagulated blood. The screams of the vampires [caused no doubt when vigilante vampire hunters went about driving stakes in the chests of suspect corpses] are produced when air passing through their throats is stirred by the pressure which the stake causes in the body. Often people are buried alive, and certain dead, such as the excommunicated, can rise from their tombs; but it is not possible to leave the grave bodily without digging up the soil, and none of the stories about vampires mention that their tombs were disturbed.

When we begin to examine the spark of truth behind the legend of the vampire, we soon discover that the myth disguises a very morbid reality. Today medical science recognizes a kind of vampire psychosis wherein troubled individuals may become convinced that their life depends upon drawing fresh blood from human victims. The persons suffering from such a psychosis may, in extreme cases, actually believe themselves to be dead.

The sexual metaphors to be found in the cinematic and literary portrayals of the vampire's seductive bite are many and are undeniably a large part of the appeal of the vampire in contemporary popular culture. And while the sexual symbolism may be sensually appealing when we observe a sophisticated Count Dracula or a cultured and stylish Barnabas Collins emerge from the shadows and bite their beautiful victims' bare throats, the bloody accounts of real-life vampires reveal that they seldom act with such dignity and poetry.

A classic case of vampirism was that of Vincent Verzini, who terrorized an

Italian village during the years 1867 to 1871. Verzini's method of attack was to seize a victim by the neck, bite her on the throat, then suck her blood. He murdered two women and victimized many others before he was apprehended.

Although Verzini's examiners found "no evidence of psychosis," there can be little doubt that his vampirism was the expression of deep derangement and sexual perversion. This was shown lucidly in Verzini's own words:

I had an unspeakable delight in strangling women, experiencing during the act erections and real sexual pleasure—I took great delight in drinking … blood—It never occurred to me to touch or to look at the [women's] genitals—It satisfied me to seize the women by the neck and suck their blood.

John George Haigh was a British vampire who, it is said, acquired a taste for blood when he accidentally tasted his own while sucking a scratch. Intoxicated by the act of drinking blood, he was soon "tapping" the jugular veins of his victims so that he might indulge both his perverse thirst and his fanaticism.

In keeping with the religious bent of his illness, Haigh evolved a ritual. First he would sever the jugular vein of his victim, then he would carefully draw off the blood, a glassful at a time. The actual drinking of the blood was observed with great ceremony. Haigh later became convinced that his faith could only be sustained by the sacrifice of others and by the drinking of their blood.

For nearly a week in February 1960, women in the town of Monteros in Argentina were terrorized by the nocturnal attacks of a vampire. At least fifteen women were victimized by the midnight marauder, who crept into bedrooms through windows left open because of a heat wave. Hysterically, the women told police of savage teeth biting deeply into their throats and drawing blood.

When officers managed to track the vampire to his lair, they discovered a young man sleeping in a coffin, which he had secreted in a cave on the outskirts of the city. He lay swathed in a black cloak, his eyes closed in deep sleep. On his lips was the dried blood of his most recent victim.

In police custody, the real-life Dracula identified himself as Florenico Fernandez, age twenty-five, a stonemason. He was at a complete loss to present an intelligible explanation for his sadistic attacks.

On October 30, 1981, James P. Riva II, a self-proclaimed vampire, was convicted in Brockton, Massachusetts, of murdering his grandmother by shooting her with gold-tipped bullets, then attempting to drink her blood from the wounds. Riva's mother, Janet Jones of Middlebury, Vermont, testified that her son had believed himself to be a vampire for four years. According to Mrs. Jones, James had told her that voices informed him that he was a vampire and insisted that he must drink blood.

Defense psychiatrist Dr. Bruce Harry testified that James was insane at the time that he murdered his grandmother. According to the young vampire, the voices had told him that he could not become a good person until he killed someone and drank their blood.

John T. Spinale, defense attorney, explained to the court that James felt that he needed human and animal blood in order to survive. James truly believed that he was a vampire who must roam the countryside in search of his demonically prescribed "food." According to Spinale, James did not eat normal meals. He ate what he could find in the evening, then went in search of animal blood.

Superior Court Judge Peter F. Brady sentenced the twenty-four-year-old James Riva II to a mandatory life sentence at Walpole State Prison on the charge of second-degree murder.

On February 12, 1998, a twelve-member jury heard graphic testimony from self-professed teenage vampire Rod Ferrell to help them decide whether he should be sentenced to death or jailed for life without parole. The seventeen-year-old Ferrell, the leader of a coven of vampires, pled guilty to the murders of Richard and Naoma Ruth Wendorf on November 25, 1966. Ferrell said that he had initiated the Wendorf's fifteen-year-old daughter into the cult with a blood-drinking ritual in a graveyard. Ferrell's mother, Sondra Gibson, was also a member of a vampire cult and had pleaded guilty in 1997 to attempting to seduce a fourteen-year-old boy as part of a vampire ritual.

The late parapsychologist Stephen Kaplan, director of the Vampire Research Center in Elmhurst, New York, said that in 1982 his research indicated that there were at least twenty-one "real" vampires secretly living in the United States and Canada. Some of these vampires had admitted to Kaplan that, on occasion, they had even murdered humans to obtain blood. He also stated that some of the vampires may truly have been as old as three hundred years, but still appeared amazingly youthful, due to the blood they ingested. Or at least the vampires believed that "there are some elements in the human blood that slow down the aging process," enabling them to live far longer than humans who did not drink blood.

At that time, Kaplan's survey found that the vampires were distributed throughout North America, but Massachusetts was in the lead with three self-proclaimed vampires, followed by Arizona, California, and New Jersey with two each.

Kaplan told of one vampire who worked as a technician in a hospital. He simply took blood from the hospital's reserves whenever he needed it. Although the

man was nearly sixty, Kaplan said, he passed as a man in his early twenties.

The vampire researcher met a vampire in Arizona who looked like a teenager, but who was actually in his late thirties. He posed as a university student and lured people into the desert to drink their blood.

one attractive blonde vampire appeared to be in her vigorous twenties, but was really in her sixties. She exchanged sexual favors in return for blood from her dates. Kaplan said that he was present on one occasion when such a barter occurred: “I watched her drink blood from a willing victim. I watched her use a scalpel to make several incisions in the body and drink some blood.”

Kaplan found that the blood needs of the vampires varied considerably. Some required two pints a week; others, half a gallon. Some vampires admitted that they would sometimes render a victim unconscious to take some blood, but that they always left their unwilling donors alive. Those who confessed to having killed humans for blood insisted that they preyed on mostly hitchhikers, the homeless, and people they assumed to be transients with few family associations.

Although it appeared that the vampires he interviewed were long-lived, Kaplan stated, they were not immortal. They slept in beds, rather than coffins. They possessed no preternatural ability to transform themselves into bats, wolves, or other animals. They could function equally well in daylight or in darkness, and they had absolutely no fear of a crucifix.

Kaplan came to believe that true vampirism is a genetic disorder, that people were born into it. “Their mothers and fathers were vampires,” he said, “and it appears that their children are always vampires.”

In the twenty-first century, the vampires among us no longer feel the need to live in secrecy. There is, in fact, a considerable number of members in the contemporary vampire community.

Merticus is the administrator for Voices of the Vampire Community (VVC), basically the current leadership network for the modern vampire community with Michelle Belanger, Sanguinarius, SphynxCatVP, Lady CG, and others. As a vampire, Merticus explains that there is most certainly “a visible and vibrant community of people who are using the label to describe themselves, but to this day there is no functioning definition of a real vampire. This is primarily because no one knows what the cause of the phenomenon actually is, and the community has coalesced around a set of loosely shared perceptions and symptoms rather than a central organizing principle. Therefore, we can describe some common experiences involved in being a vampire, but these shouldn’t be taken as a definitive vampire checklist. There are no known necessary and sufficient conditions to be met before you can be a vampire. Likewise, there’s no single definitive sign that someone is not a real vampire.”

Merticus went on to add that the most common experience that vampires share is the need to take in life energy or blood, from sources outside themselves, to maintain spiritual, psychic, and physical health.

“Blood-drinking, or sanguinarian, vampires have to consume small, polite amounts of human blood from willing donors,” Merticus said. “The majority of sanguinarians report taking only an ounce or less at a time; usually no more than once a week.”

Feeding is absolutely a health necessity; vampires have reported many negative physical symptoms when trying to ignore this need to feed. Psychic vampires, or psivamps, feed on psychic energy. Some psivamps enter into relationships with

donors in the same way that sanguinarian vampires do, while others consciously train themselves away from human energy altogether, either for convenience or as a result of personal ethics. Some psivamps report a natural affinity for feeding on natural sources such as elemental or ambient natural energy. Others cultivate techniques for absorbing ambient energy from crowds and public places, so as not to take from any one source.

The Vampirism & Energy Work Research Study is a detailed sociological and phenomenological study of the real vampire community conducted by Suscitatio Enterprises, LLC. Two surveys were released in 2006 that were answered by over 900 individuals from all paths within the vampire community and throughout the world. The first was the Vampire & Energy Work Research Survey (VEWRS) with 379 questions in March 2006; and the second was the Advanced Vampirism & Energy Work Research Survey (AVEWRS) with 688 questions in August 2006. From 2006 to 2009 a combined response total (VEWRS & AVEWRS) reached over 1,400 surveys or over 650,000 individually answered questions; making it the largest and most in-depth research study ever conducted on the real vampire/vampyre community or subculture. Those who wish to contact the Vampirism & Energy Work Research Survey and other aspects of Voices of the Vampire Community may visit them online at Vampire Community Resource Directory: http://www.veritasvosliberabit.com/resourcelinks.html.

You can also visit TWILIGHT—The Official Meetup at http://www.meetup.com/twilight. TWILIGHT is an independent, formal gathering of individuals involved in vampirism and the vampiric communities. It is not associated with the novels or the motion pictures. Their goal is to bring together the community's dedicated and serious for discussion, practical and academic knowledge exchange, networking, and social engagement in a neutral environment.

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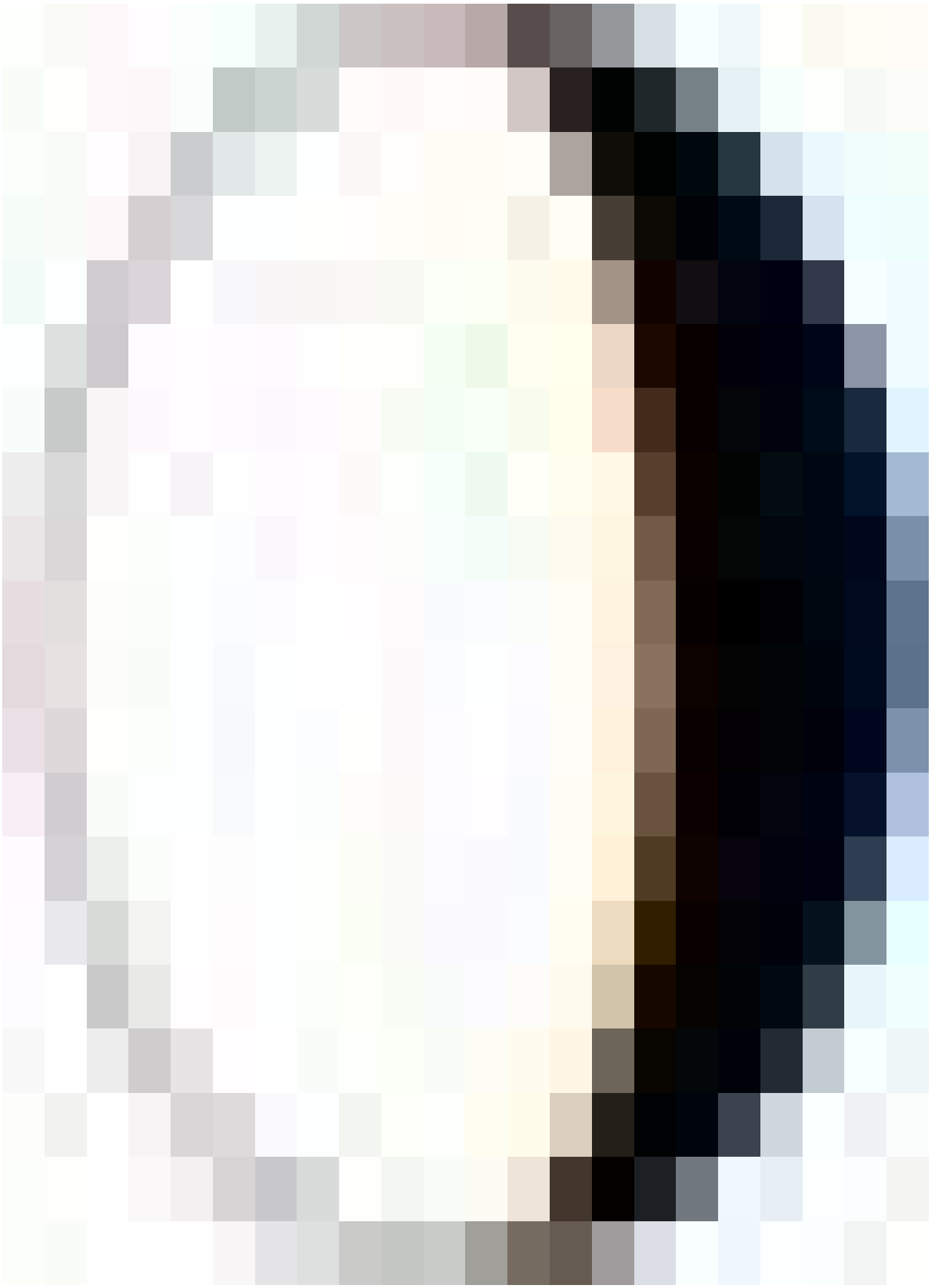


Van Helsing (movie, 2004)

Joshua L. Roberts

On May 7, 2004, werewolves and vampires would clash yet again, this time in the big-budget action movie Van Helsing. After the massive success of The Mummy (1999) and The Mummy: Returns (2001), both films starring Brendan Frazer and Rachel Weisz, Universal Pictures was quick to capitalize on their other legacy monsters, which included Dracula, Frankenstein, and The Wolf Man. Instead of giving each monster its own film, they opted to combine the three titans into one megabudget production, and hired Stephen Sommers for the job. Sommers would admit that he had been stewing around with the concept for a while. His original concept placed an unknown man and a woman on a beach, being stalked by the Wolf Man. He would later come back to this concept and add Dracula and then Frankenstein's Monster, and thus Van Helsing was born.

Gabriel Van Helsing (Hugh Jackman) is a merciless monster hunter working for the Holy Order, a unified religious organization with the task of eliminating monster threats wherever they can find them. Gabriel has no memory of who he is or where he came from. All he does know is that he was sent to the order with a mission.

While the movie itself never sheds light on this, Van Helsing: The Game, which was released for the Xbox and PS2, reveals that Gabriel and Vlad (Dracula) were both Knights of the Holy Order. They fought together against an advancing army of werewolves and won. They become best friends and were inseparable, that is until Vlad fell in love and took himself a wife, which was strictly forbidden due to their duty to the Order. When the knights came to arrest Vlad, he fought back, but not before his wife was murdered. In the end, Gabriel was ordered to kill Vlad, and he betrays his friend.

Banished to Hell, Vlad makes a terrible pact with Satan, and the Devil transforms him into Dracula. Van Helsing, overcome with grief and guilt, begs God for forgiveness. God answers and sends Gabriel into the future to undo what he created. God erases Gabriel's memory so that he won't hold back when he comes face to face with his old friend.

This is where the motion picture story of Van Helsing begins. Dracula is fitting the final pieces together in order to create an army of darkness and the Holy Order sends Van Helsing to stop him.

Hugh Jackman is a daring and energetic vampire slayer named Van Helsing in the 2004 film of that title.

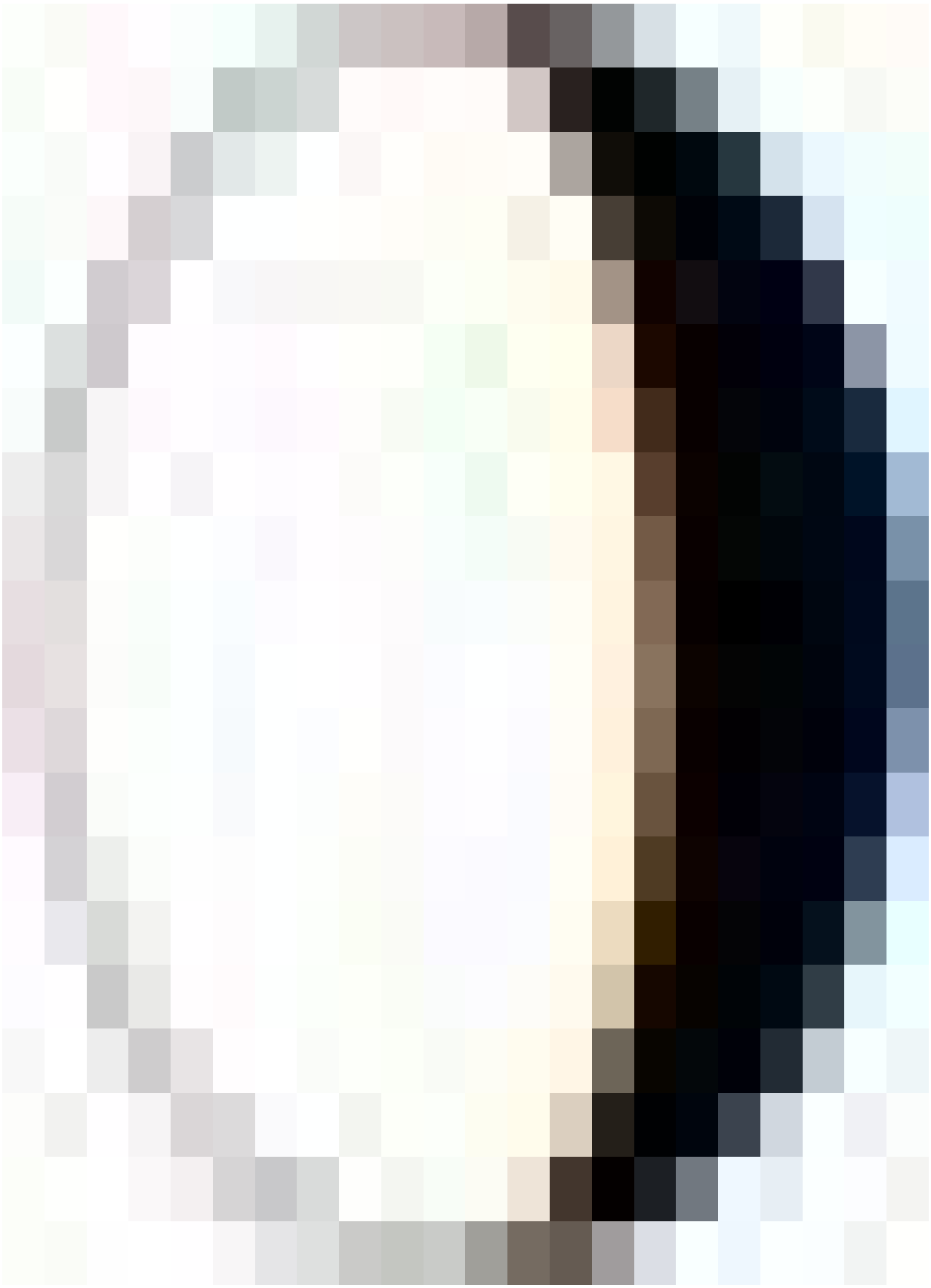
Like many of Stephen Sommers's other films, Van Helsing is less about gripping flowing narrative than pure action entertainment, and the film succeeds in droves, albeit a bit over-the-top at times. Gabriel meets a beautiful Hungarian princess by the name of Anna (Kate Beckinsale), whose brother has been turned into a werewolf and is now a servant of Dracula. They join forces and take on the Dark Lord himself, befriending Frankenstein's Monster along the way.

Gabriel gets bitten by a werewolf and just before you can mourn for him, you conveniently find out that only a werewolf can truly kill Dracula. This bit of occult lore sets the stage for a flashy final battle between Dracula's Hell Beast, and Van Helsing's werewolf.

As with many Stephen Sommers productions, such as The Mummy and The Scorpion King (2002), the CGI is top notch, if not a bit overused. The werewolves themselves were the highlight of the movie. No longer tied down to "suit-mation" or animatronics, the fully CGI werewolves bounced and romped, slashed and rolled, across the screen. The werewolf transformations also took a new direction, as the werewolf literally bursts out from under the victim's skin. As with most traditional Hollywood werewolf films, a person becomes a werewolf by being bitten by a werewolf. Once a person is bitten by a werewolf they will progressively phase and lose partial control of themselves until their first full moon. Once the full moon is upon them, they will completely transform and never revert back. Once that has happened they are completely under Dracula's control, with no free will of their own.

Despite its mega-budget and all star cast, Van Helsing failed to live up to its expectations. While it didn't bomb at the box office, Universal Studios wasn't

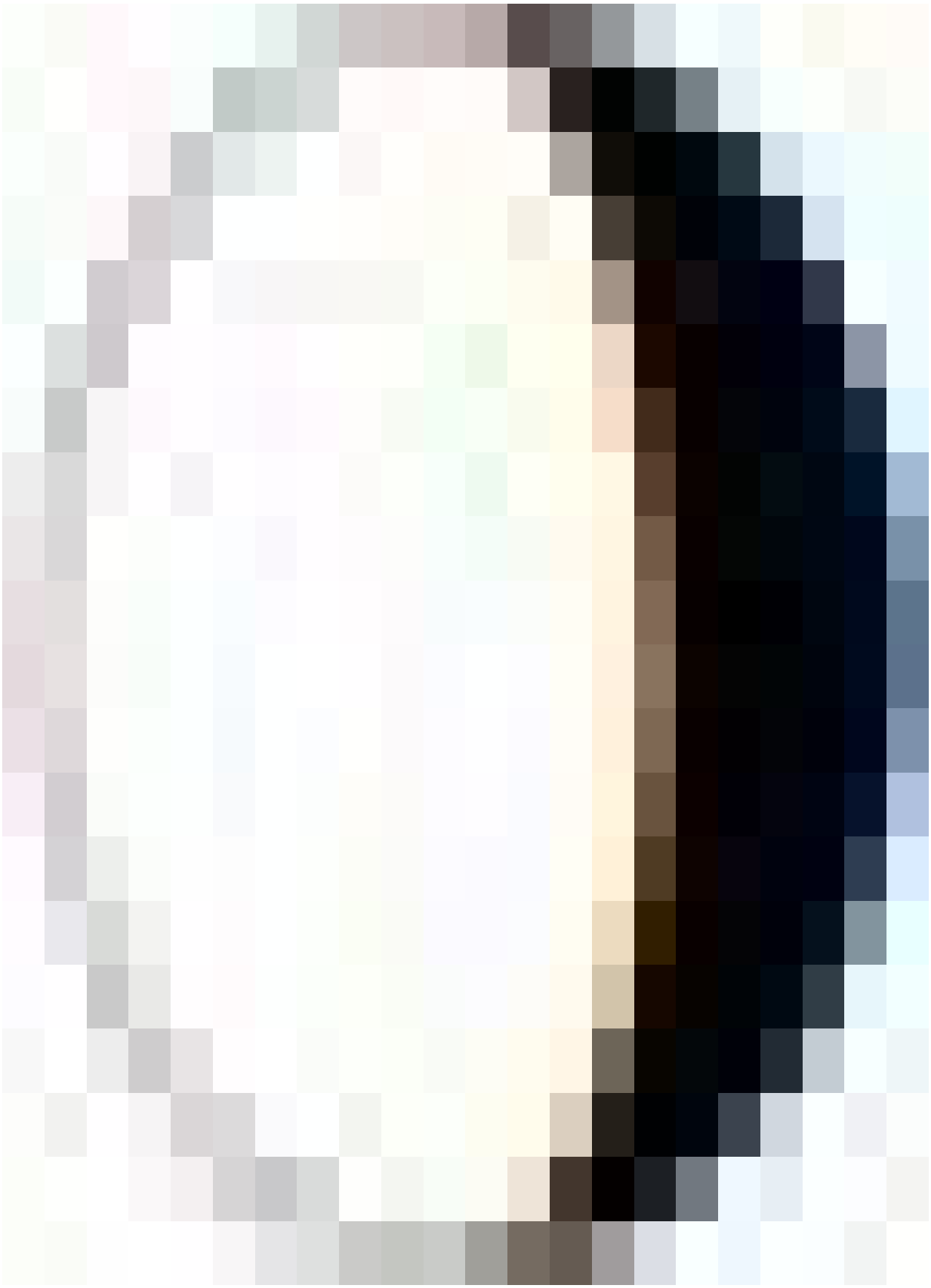
pleased enough with its returns to garner a sequel, although possible sequels had already been rumored in development. Overall, the film's paper-thin plot, heavily overused CGI, and outlandish stunts kept movie goers from coming back to see it again and again, thus placing the proverbial "nail in the coffin." The film only scored a 23 percent on Rotten Tomatoes.



Vasaria

Vasaria is an imaginary village concocted by Universal Pictures for such films as Frankenstein Meets the Wolf Man (1943). Although The Wolf Man (1941) is set in Wales, the village beyond the Talbot estate, with its strange mixture of cultures and accents, has always seemed like the prototype for Vasaria. One even reads in respectable and otherwise quite accurate books on the history of horror films that The Wolf Man takes place in Transylvania. There are abundant reasons for the confusion, and quite likely the real-life horrors of World War II played a large part in Hollywood's desire to create a fantasy world where we had only vampires, werewolves, and monsters to deal with—rather than bombs, concentration camps, and mass slaughter of civilians.

The "Europe" of the horror films of the 1940s takes place in Vasarian villages where there is a multitude of accents, costumes, architecture, and ethnic types. The houses, marketplaces, and inns make one feel as though the characters are moving through Ireland, Switzerland, Germany, and Transylvania as they walk down the street. Some of the extras wear lederhosen side by side with others in costumes ranging from medieval to modern, and the natives speak in accents ranging from Hungarian to American. And just when you assess the nationality of a man dressed in what is surely a German police officer's uniform, he speaks in a broad British accent. And that is Vasaria, a strange mysterious village in which Frankenstein's castle with its laboratory assembled Monster can play host to Dracula and the Wolf Man.



Vincennes, Indiana

Tim R. Swartz

In the early eighteenth century, French fur traders making their way south from Canada settled in what is now southwestern Indiana. The area was rich with game such as beaver and buffalo, and even after the French lost their claim on the territory following the French and Indian Wars, the settlers remained and founded the town of Vincennes.

Because of its early French heritage, which is robust with supernatural-based folklore, Vincennes, Indiana, has become a focal point for mysterious creatures straight from the shadowy corners of the human mind. For the eighteenth-century settler, the dark, endless forest that surrounded Vincennes was filled with all manner of unknown dangers. But it was threats of the supernatural that produced the most terror, and the most horrifying of these paranormal nightmares was the loup-garou.

The loup-garou, also known as the Rugarou, which haunted the dreams of early French settlers, could appear as a monstrous wolf, but it could also be someone who transformed into a cow, horse, or any other animal. Once under a spell as a loup-garou, the unfortunate victim became an enraged animal that roamed each night through the fields and forests for a certain period of time, usually 101 days. During the day, he returned to his human form, though he was continually morose and sickly and fearful to tell of his predicament lest even a worse sentence should befall him.

According to some legends, a person could become a loup-garou by breaking

Lent seven years in a row. As well, the cursed shape-shifter was especially fond of hunting down and killing Catholics who did not follow the rules of Lent. The main way the loup-garou could be released from its spell was for someone to recognize him as a cursed creature of the night and injure him to the point of drawing blood. Only this would effectively remove the curse. However, both the victim and his rescuer could not mention the incident, even to each other. Anyone who defied this taboo could find themselves possessed and transformed into the loup-garou.

One could also be possessed by the spirit of a loup-garou if they were unfortunate enough to encounter a Feu Follet in the forest. A Feu Follet, also known as a will-o'-the-wisp, was a bright ball of light that would be seen flying and hopping around trees and brush. It was thought that the Feu Follet could bewitch both man and horse to lead them off the trail and into the dark forest.

By the beginning of the twentieth century, memories of the loup-garou began to fade with each passing generation. Fortunately, many of these folk tales were recorded in the 1920s by Anna C. O'Flynn, a teacher in the old French section of Vincennes. As well, in the 1930s a group of writers with the Federal Writers' Project of the Works Progress Administration also managed to record some of the old tales from a handful of Vincennes French descendants. These people, who at this point were in their seventies and eighties, clearly remembered the stories of the loup-garou told to them on dark nights in front of the flickering fire of the family hearth.

One story, as recalled by Pepe Boucher, involved a man named Charlie Page who one night, as he was going home, encountered a large, black dog with gleaming red eyes. Page, a large man who feared nothing, at first tried to shoo the dog away. When the dog refused to move, Page attempted to kick it in its face. However, the dog with a stealthy, panther-like movement sprang at his throat and knocked him to the ground. Boucher recalled:

You bet this time he tried to kick and get his knife to finish the dog whose hot breath was singeing his hair—whose great paws were tearing his shoulders and whose fangs were near his neck. With one of his powerful arms he [grabbed] the neck of the dog until his tongue [hanged] out. The shaggy hair on the dog's neck be lashing his face and his eyes blazing with madness. The loup-garou be trying to bewitch Page. He know now it be loup-garou. He know that nothing but blood could save him. Struggling to use his knife the beast pushed the point against Page to make him draw his own blood. Now had Page not been almost a giant he would have turned right into a loup-garou.

Throwing his whole strength into the struggle, Page managed to push his knife through the shaggy fur, deep behind the forelegs of the savage creature. As its blood spurted from its wound, the loup-garou vanished in a flash of light and flames, in its place stood Page's best friend, Jean Vetal.

"They look and look at each other," Boucher said. "Mais they spoke no word. Soon they part, each going to his own home. The knife had cut Jean Vetal's arm near the elbow, he doctor it and soon it be well, and then he be delivered from the loup-garou power."

According to tradition, for 101 days Page and Vetal never spoke of the horrible animal. After the 101 days had passed the two men were free to tell their friends what had happened.

Boucher told the researchers that Jean Vetal gave Page a horse and a cow in gratitude from being freed of his curse.

The Loup-Garou Cow

Another tale, as recalled by Pepe Boucher, shows that the traditional loup-garou was not always a wolf or dog. Around 1780, shortly after General George R. Clark and his troops took Fort Sackville from the British, Vincennes saw an increase in American settlers coming from the east in search of homesteads. The Americans had no time for tales of ghosts, Witches, and loup-garous and openly mocked the French and their superstitions.

Soon, however, one of the new American settlers, a man who had been especially scornful of the French and their belief in the loup-garou, started disappearing from his home every night. When questioned by his friends, he claimed that he had lost his cow and was simply out trying to find it.

This story sounded suspicious to Jean Vetal, who, remembering his own misery as a cursed loup-garou years before, was certain that supernatural forces were at work. Feeling that God had presented Vetal this opportunity to further cleanse his accursed soul, he secured a large, sharp knife and went out into the night in search for the possessed American.

After searching most of the night, Vetal heard the moan of a cow. Gathering up his courage, Vetal crept softly to the spot where the moaning came. There, lying in a clearing was a cow, moaning like a person in great pain.

Vetal was convinced that this cow was the missing American, now a loup-garou. The unearthly moaning made Vetal tremble in fear as he reached out with his knife to draw blood and deliver the cursed man. Unfortunately, before Vetal could plant his knife, the cow jumped up, swung her head, and knocked the man onto the ground.

For over a mile the loup-garou ran with Vetal chasing close behind. Finally he was able to get close enough to stick his knife deep enough into the cows

shoulder to draw blood.

“Oh! Oh!,” Boucher said. “The blood spout out and the cow tumble down as Vetal tumble over on the grass in the common right by the side of the American what always make fun on the French loup-garou.”

As the two men walked back to town the American begged Vetal not to tell anyone until he had died or moved away. Shortly afterwards, he moved back east and was never heard from again.

Boucher concluded his story with: “When the American be gone Vetal tell, mais some not believe, pourquei. Et quelquesunes ne pas eroire!” (“It is so whether you believe it or not!”)

Curses of the Cauchemars

In Old Vincennes, shape-shifters did not necessarily have to be loup-garous. According to an article published in the January 8, 1891, issue of the Vincennes Commercial newspaper, there were also Witches around to cast evil spells upon the early settlers of Vincennes.

It was believed that Witches—called “cauchemars” (nightmares)—could turn men into horses so that they could ride them along the Wabash River Bottoms. In the morning, when the French woke up feeling all worn out and “hag-ridden,” they would say, “C’est mon cauchemar!” (It is my nightmare!)

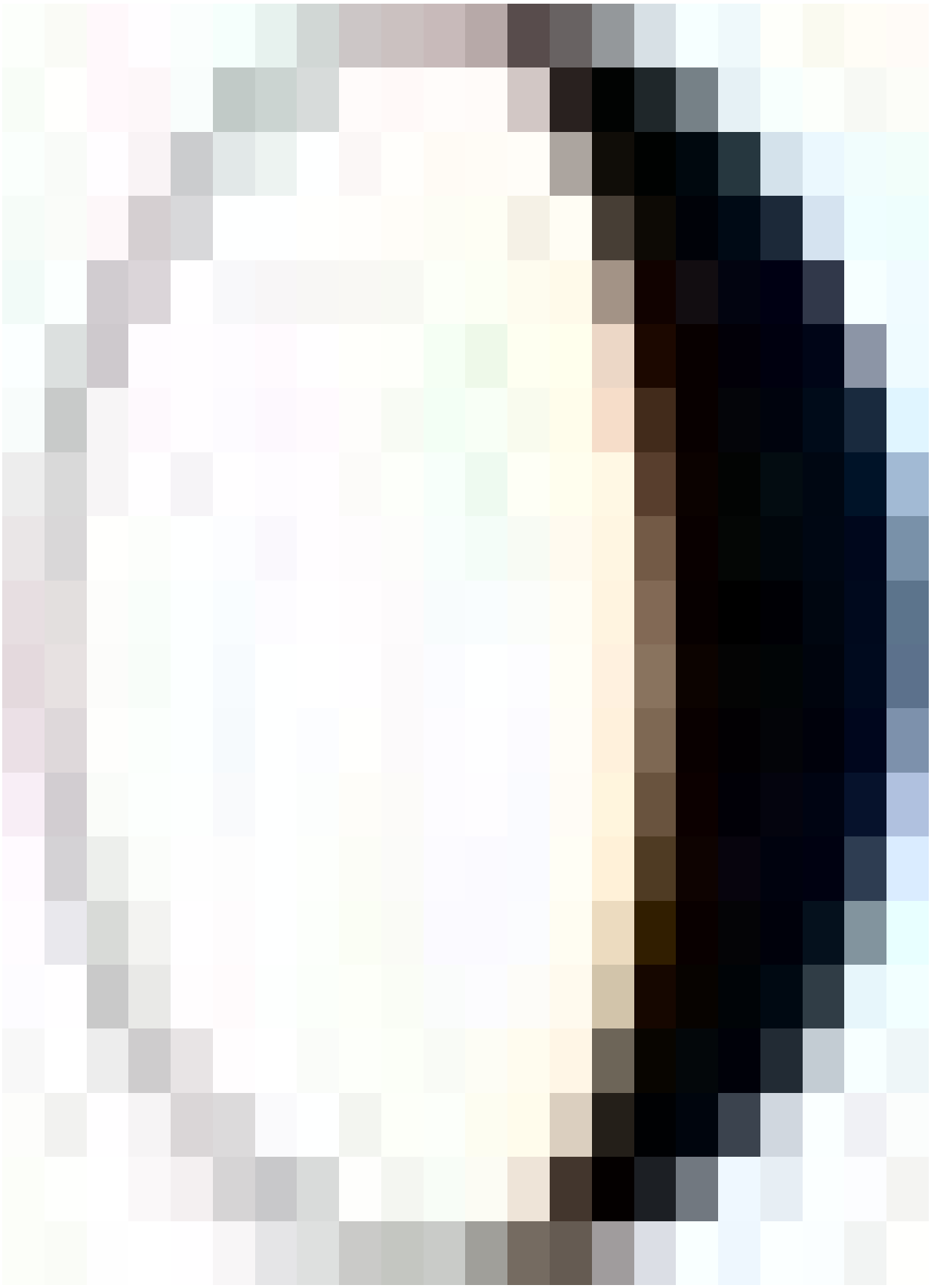
One old man always claimed that this had happened to him. The next day he said he could see where he had stood and pawed the earth, at the place where the Witch had dismounted and tied him.

And there were marks on the fence rail where he had gnawed as an impatient horse. Even the day after, he still was picking some pieces of wood out of his teeth, the bewitched man said.

It was also believed that Witches could shape-shift themselves into anything that they desired, and in that shape they would torment their neighbors.

One old French farmer said that for years he had experienced nothing but bad luck because of an old hag that had been persecuting him. At length he made a silver bullet, loaded his gun, and went to a deer-lick. There he killed the Witch that had taken the form of a deer. After that his luck turned around and he was never bothered again.

Nowadays the vast, wild forests that once surrounded Vincennes have been cut down to make way for shopping malls, housing developments, and highways. In the harsh light of modern society, the old superstitions of the early French settlers have been all but forgotten. Nevertheless, the shape-shifters, Witches, and other monsters of times past still remain, quietly waiting for their chance to live once again in the nightmares of those foolish enough to travel alone into the dark, forbidding night.



The Volsunga Saga

The Volsunga Saga (c. 1300) tells the story of the Norse King Volsung who had ten sons and one daughter, Signy, who was married to King Siggeir. Siggeir later proved to be a most untrustworthy son-in-law when he murdered Volsung and placed his ten sons in the stocks. Then to add to the horror, Siggeir allowed his mother, a werewolf, to eat his brothers-in-law. However, Signy, his wife, the daughter of Volsung, was not without magical powers of her own, and she managed to arrive in time to save Sigmund, the tenth son, from being devoured by the voracious she-wolf. Then, sharing her Witchcraft with her brother, Signy enabled Sigmund to slay the werewolf who consumed the other nine siblings.

In The Volsunga Saga the heroes Sigmund and Sinfiotli turn themselves into werewolves by wearing wolf skins. However, they later take off the skins after realizing how they had been transformed in more ways than one (art by Dan Allen).

Later, after Sigmund went into hiding to escape the revenge of Siggeir, Signy exchanged physical form with a sorceress and had a son, Sin-fiotli, by Sigmund. Sigmund and his son, who were outlaws in the eyes of the populace that remains under Siggeir's influence, assumed the wandering life. On one of their journeys, they came upon a hut in the forest where wolf skins hung above two sleeping men. In the Norse tradition, the transformation into werewolf is accomplished by donning the ulfhar (literally, "wolf's hair") a belt of wolf's leather, representing the ulfhamr, the wolf's skin. Since Sigmund and Sinfiotli had been following the werewolves, they knew that when the men donned the ulfhamr, they would be werewolves for nine days and men on the tenth.

Sigmund and Sinfiotli put on the wolf skins and found that they were unable to remove them. Since they were now werewolves, they made a solemn pact between them to abide by certain rules when they fought other men: They would speak only in the wolf-language that they both understood. While each should be prepared to take on as many as seven men at once, that number should be the limit. If one or the other was ever outnumbered, he must call out for the other's help in wolf-language only.

Later, when Sigmund learned that his son had slain eleven men without howling for his help, he angrily struck Sinfiotli for breaking the vow and wounded him. Dismayed at what he had done and what they had both become, Sigmund stayed with his son until he was healed and until the cycle was fulfilled when they could remove the wolf skins. They agreed to lay them aside forever and burn them in the fire.

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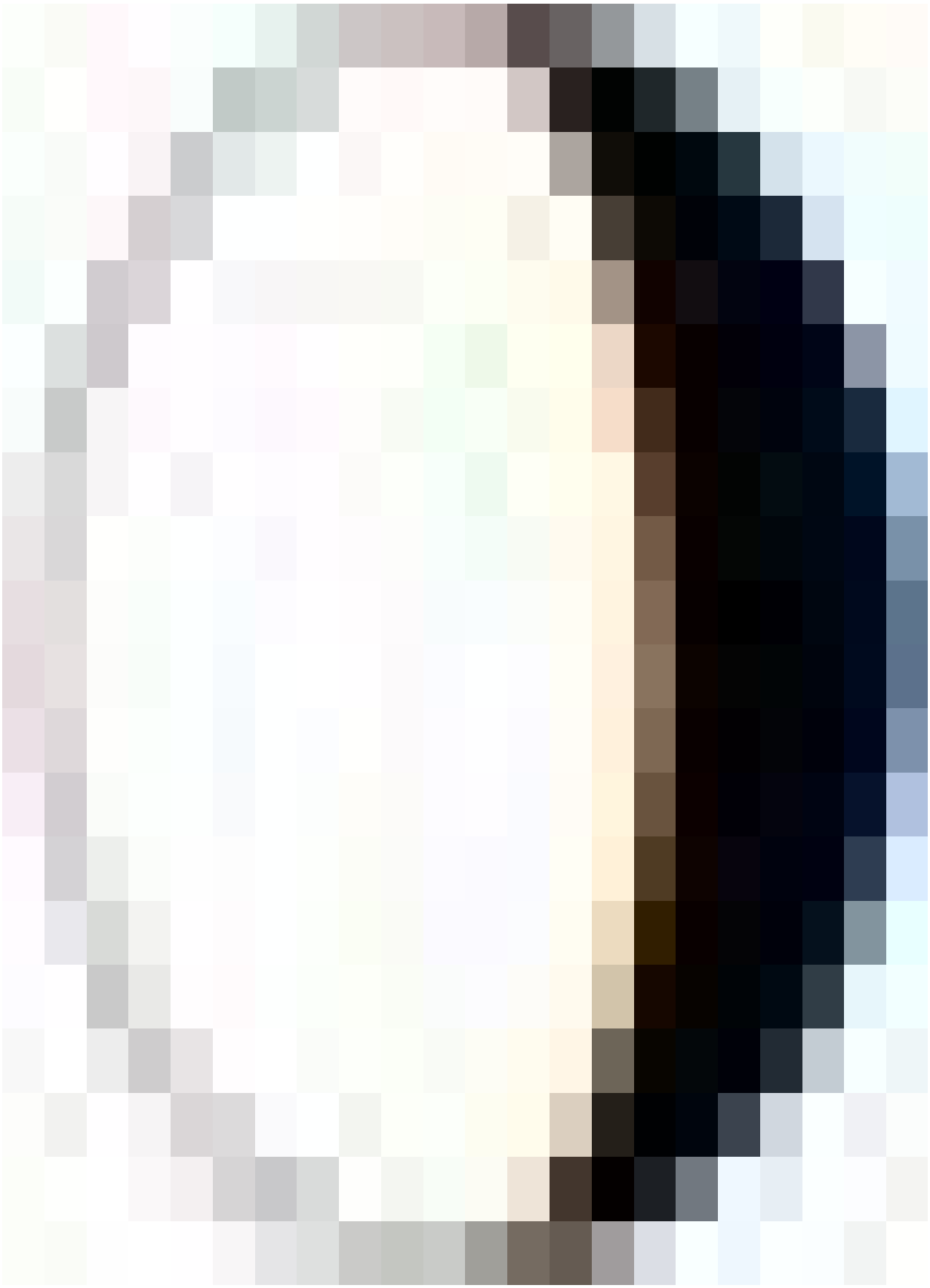

Von Sacher-Masoch, Leopold (1836-1895)

The study of human psychology has defined a “sadist” as one who derives sexual satisfaction from inflicting physical pain and humiliation on others. A “masochist” is one whose sexual satisfaction depends upon receiving pain or humiliation. A “sado-masochist” is a disturbed individual who must receive pain and at the same time inflict physical cruelty on another in order to achieve sexual satisfaction. In all the grisly history of human perversion, inhuman acts of cruelty, and savage werewolf-like attacks on unsuspecting victims, it has always seemed remarkable that the vast syndrome of unnatural and perverse deeds that we term sadistic or masochistic were not named, as one might suppose, after a monstrous emperor, a brutal conqueror, or a sullen and vengeful king, but after two authors, the Marquis Donatien Alphonse François de Sade and Chevalier Leopold de Sacher-Masoch.

Leopold von Sacher-Masoch was born in Galicia, Austria, on January 27, 1836, the son of Johann Nepomuk von Sacher, a police official who had been knighted by Emperor Francis I, and Charlotte von Masoch, daughter of the vice-chancellor of Lemberg University. A scholar who earned doctorates in law and in literature, Leopold studied history at the University of Vienna and, at the age of twenty, published monographs on the Flemish uprising against Charles V and the downfall of Hungary and Maria of Austria. At the same time, he continued his father’s military tradition; and in 1866, when he was thirty, he earned the Austrian medal for valor in the battle of Solferino. Soon after the end of the war, Leopold began writing the novels that would make him famous.

Don Juan von Kolomea was, for its time, an audacious attack on the institution of monogamous marriage. His best-known work, Venus in Fur, portrays a man dominated by his “Venus,” a man who receives sexual satisfaction from pain and humiliation. In his own childhood, Leopold admitted that he had been fascinated by tales that detailed the tortures and sufferings endured by the early Christian

martyrs. Since puberty, he had dreamed of being in the control of a cruel woman who would keep him in chains and beat him. His first great love, Franny von Pistor-Bogdanoff, finally grew bored with Leopold's desire to be mistreated and humiliated by her. He would arrange long journeys by rail, paying all the expenses, but acting as her subservient and uniformed footman.

And always Dr. von Sacher-Masoch dressed his ladies in furs, often having them photographed so adorned and with him lying at their feet, an adoring servant. His first wife, Wanda Rumelin, discovered on their wedding night that she was to wear a furlined dressing gown and speak harshly to her husband if she wished to please him. Rumelin grew more perplexed when she was instructed to treat him as her slave, to beat him for any real or imagined shortcomings, and to torture him with jealousy by committing adultery in his presence. For a young woman of petty-bourgeois origins with the equivalent of an elementary school education received in a Roman Catholic convent school, she was completely confused that she must brazenly achieve complete marital independence and be free to cavort with lovers in full view of her husband's approving eyes.

Later, in her own book, Wanda Rumelin told of her husband's favorite game, a variation on "hide and seek" that he insisted upon playing whenever there were a number of ladies present as their house guests. Leopold would dress all the women in fur coats or wraps and set them to seeking him in his hiding place. He would be easily found, and then the fur-covered ladies were to throw themselves on him as if they were wild beasts, scratching and biting at him.

Leopold von Sacher-Masoch's second wife, Helene Meister, was no young convent-schooled girl who could be intimidated to assume the role of dominatrix to his enactment of the cringing slave. Her stolid common sense appeared to calm him, and he lived the quiet life of a country squire and author until his death on March 5, 1895.

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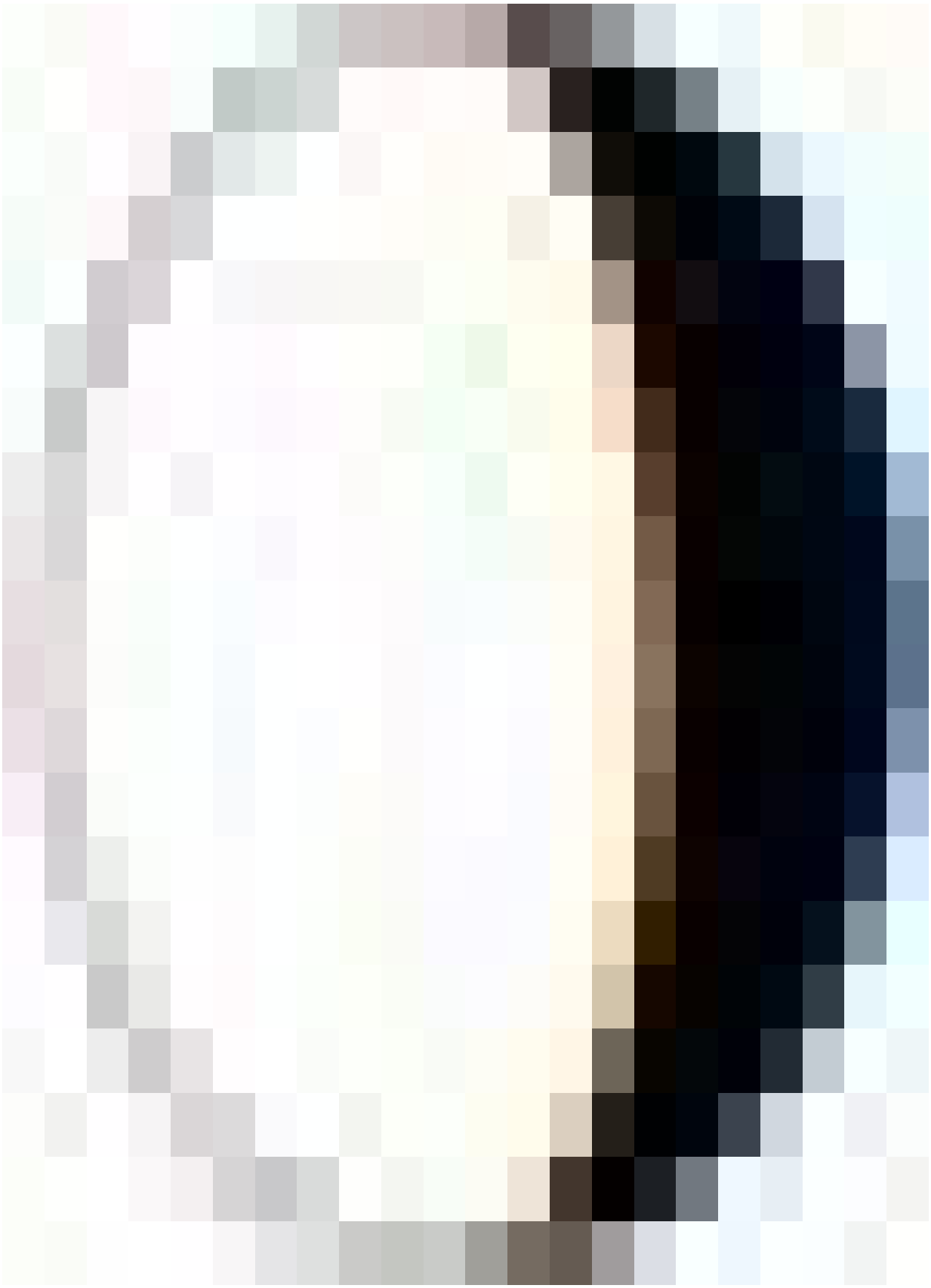


Warren, Ed (1926-2006) and Lorraine (1927-)

North America's best known lay demonologist was Ed Warren of Monroe, Connecticut, who, with his talented clairvoyant wife, Lorraine, were the directors of the New England Society for Psychic Research since 1952. In that time, they have investigated over 4,000 hauntings, as well as cases of real-life werewolves and vampires, such as the astonishing account of the possession that transformed Bill Ramsey into a real "Werewolf of London." The Warrens were the psychical investigators in the famous Amityville Horror haunting, and their book, The Haunted, about a Pennsylvania family under diabolical attack, was made into a television movie by Fox in 1991.

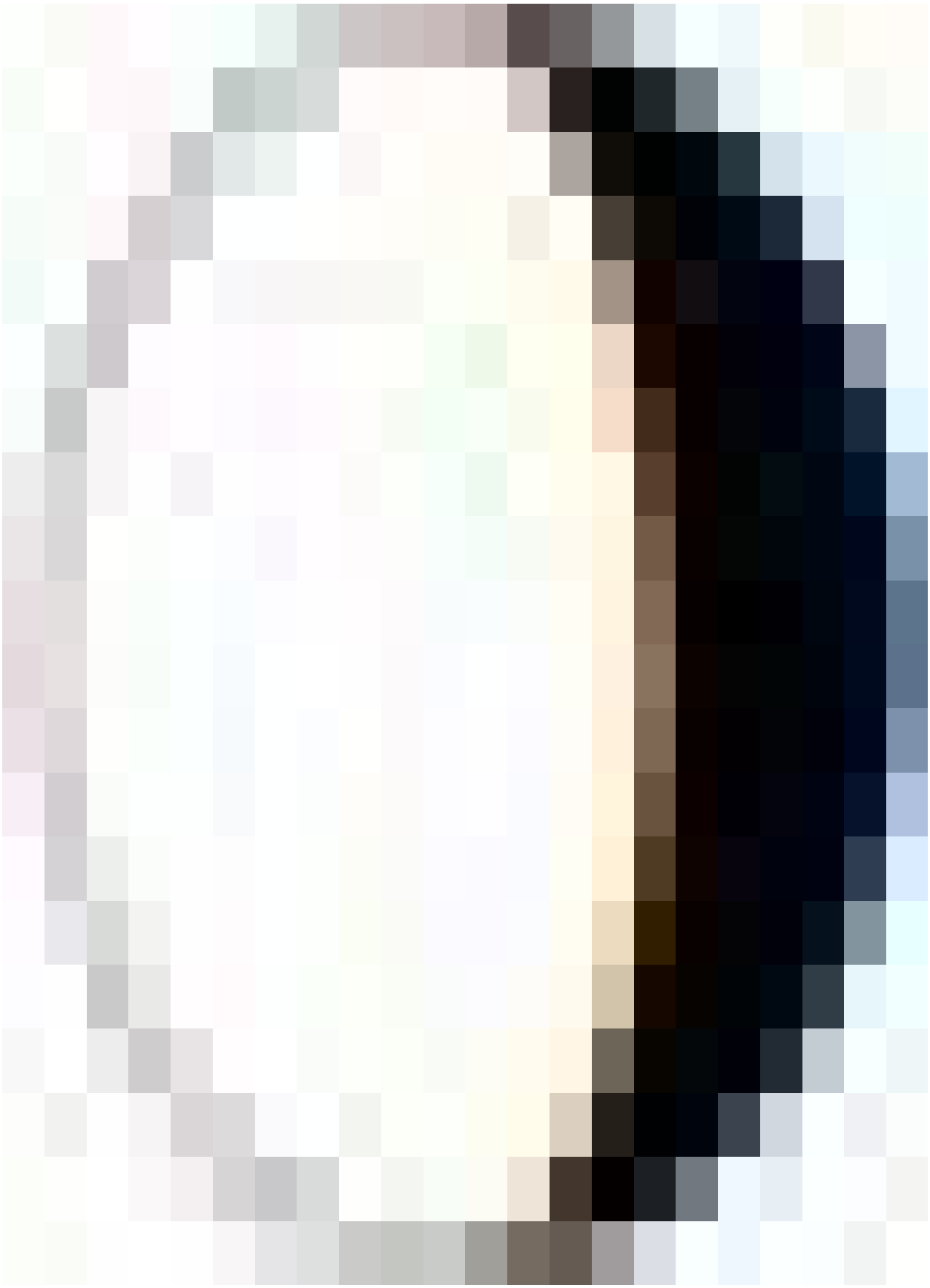
Ed said that he grew up in a haunted house from the time he was five until he was twelve. His father, a police officer, kept insisting that there was a logical reason for the phenomena, but Ed noted that the elder Warren never quite came up with the logical explanation.

Ed and Lorraine met when they were both sixteen, and he was an usher at a movie theater in Bridgeport. Ed enlisted in the Navy on his seventeenth birthday. Four months later, after his ship sank in the North Atlantic and he was home for a thirty-day survivor's leave, Ed and Lorraine were married. After World War II ended, Ed supported his wife and baby girl by selling his paintings to tourists who visited the New England area. Strangely enough, it was through his paintings and sketches that the Warrens began their psychical research. Whenever he heard of a haunting, they would travel to the location and he would sketch it. When the homeowners saw his painting of their home, they would invite the young couple inside to investigate the ghostly manifestations. Soon Lorraine would be picking up highly accurate clairvisual and clairaudient impressions of the entities.

When the New England Society for Psychic Research was established in 1952, its initial goal was to investigate reports of haunting phenomena. As their reputation grew, Ed and Lorraine would sometimes research an alleged haunted house with as many as four clairvoyants, a number of physical scientists with state-of-the-art equipment, and an ecumenical assortment of clergy. Some critics have called Ed an eccentric because he believed in devils and demons. He admitted that he has no doubts about the reality of negative entities: “I learned about them as a child, and as a man I have proved beyond a shadow of a doubt that they exist. If you don’t want to call them devils and demons, just call them evil, I don’t care. Religions are man-made, but spirituality isn’t.”

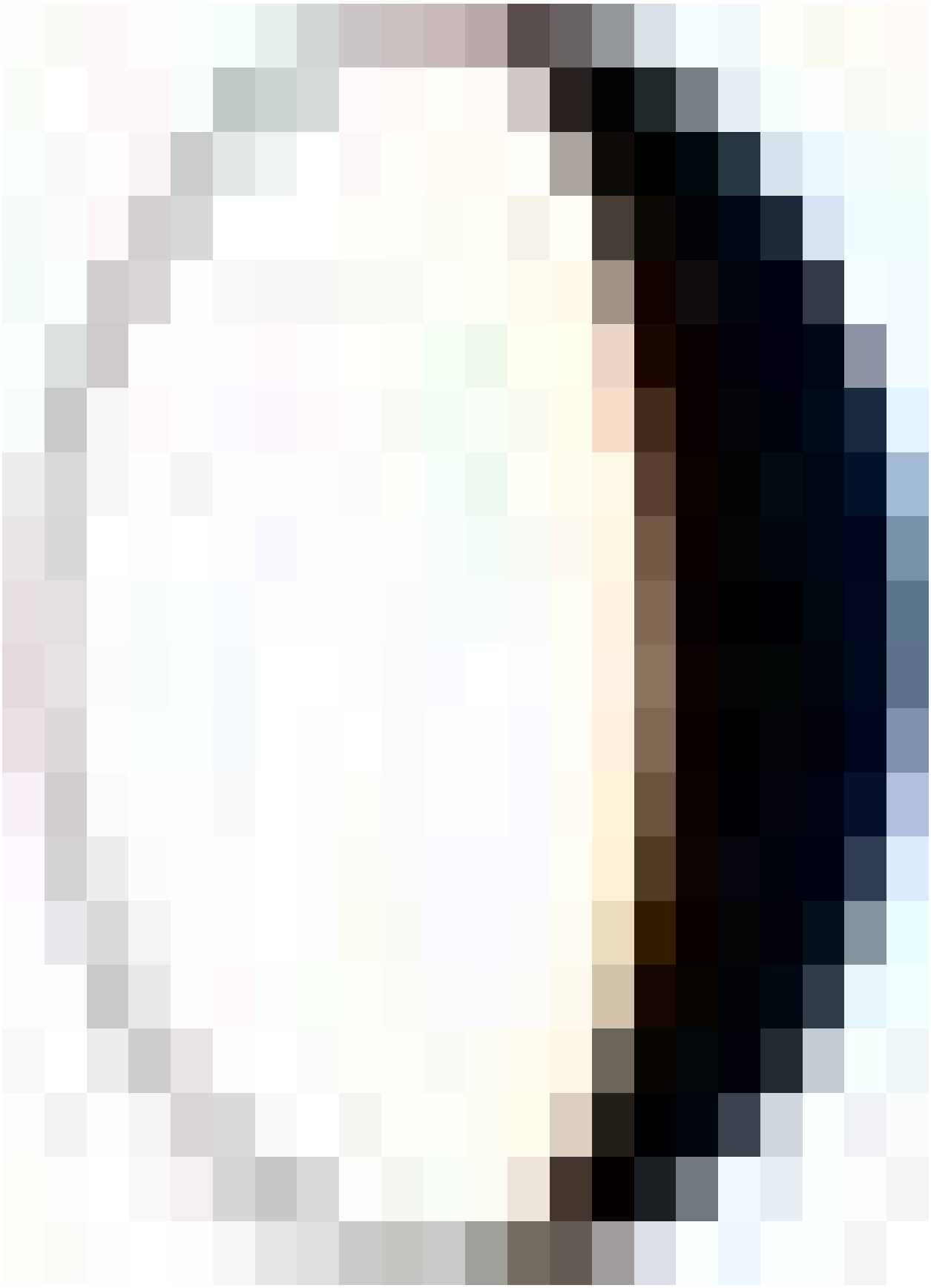
The Occult Museum was a special project of the Warrens for many years. Tours are available by appointment, and serious visitors are allowed to study the vast collection of artifacts, books, pictures, masks, and idols they have collected during the course of their fifty-year investigation of the unexplained. Ed did not recommend, however, that anyone touch the objects they have assembled in the museum. “Some are so dangerous that just in touching them you could be very badly affected. They are the opposite of what you would touch in a church where the statues, the crosses, and the holy relics have been blessed. The things in the museum were used in Witchcraft, black magic, sorcery, and curses.”

The New England Society for Psychic Research can be reached at this address: P.O. Box 41, Monroe, CT 06468.



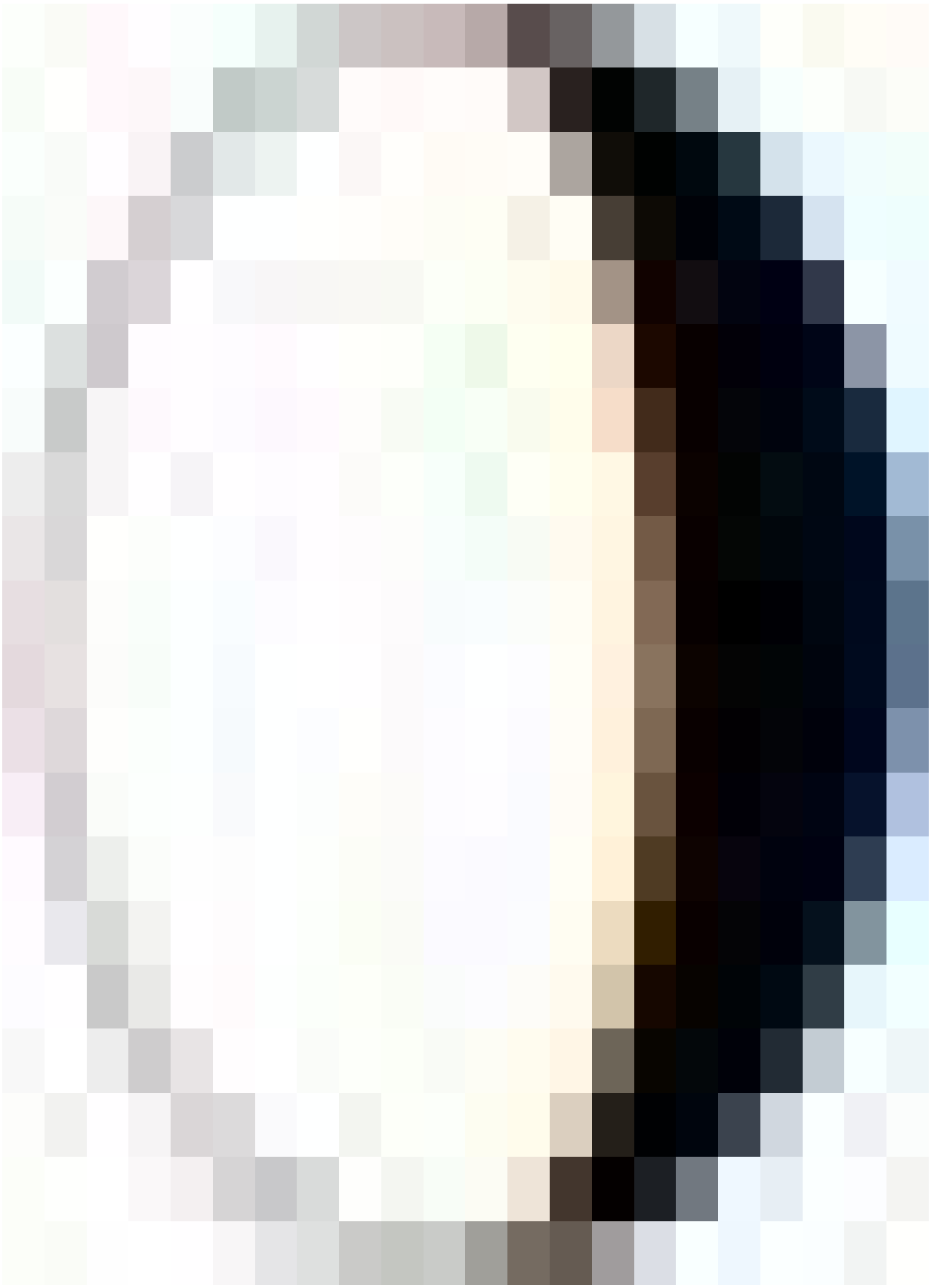
The Werewolf (movie, 1913)

No known copy of this film exists. Drawing upon Navajo legends of Witchcraft and human-to-animal transformations, the film portrays a Witch who turns her daughter into a werewolf so that she might attack the invading white settlers. An actual wolf was utilized in the transformation scenes.



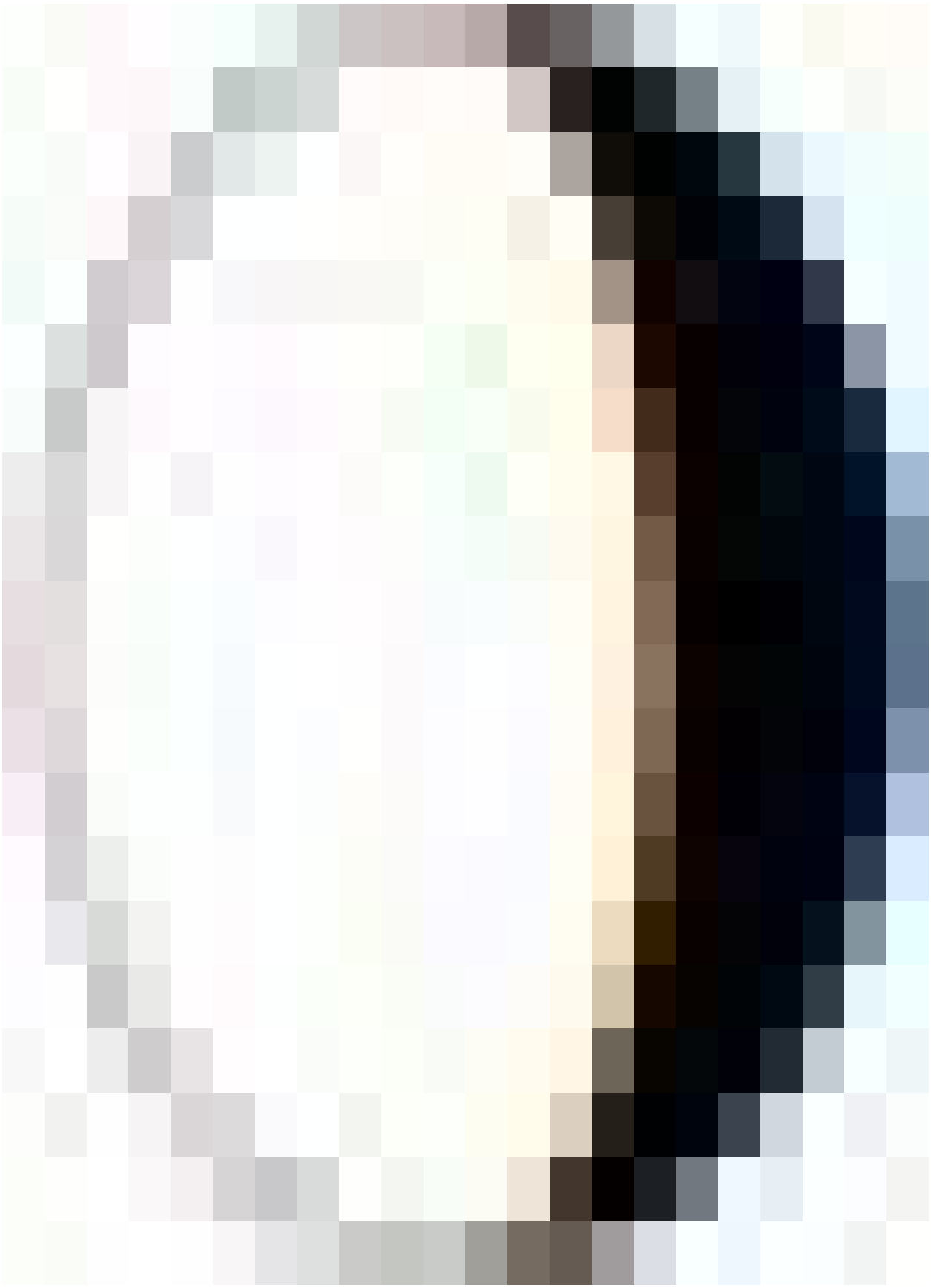
The Werewolf (movie, 1932)

Adapted from the novel Der schwarze Mann by Alfred Machard, this was the first motion picture of the sound era to deal with the werewolf theme. The German cast includes Magda Sonja and Vladimir Sokolov, and the director was Friedrich Feher.



Werewolf (television movie, 1987)

This made-for-television movie was the pilot for a proposed series. With overtones of The Howling (1981) and An American Werewolf in London (1981), together with the excellent Rob Bottin-Rick Baker effects, the story depicts a graduate student who becomes a werewolf after being bitten by a lycanthrope. In spite of some truly grotesque werewolf makeup applied to television regular Chuck Connors, the numbers for Werewolf weren't deemed high enough to gamble on a series. David Hemmings directs a cast including John York, Lance LeGault, Chuck Connors, Raphael Sbarge, and Michelle Johnson.

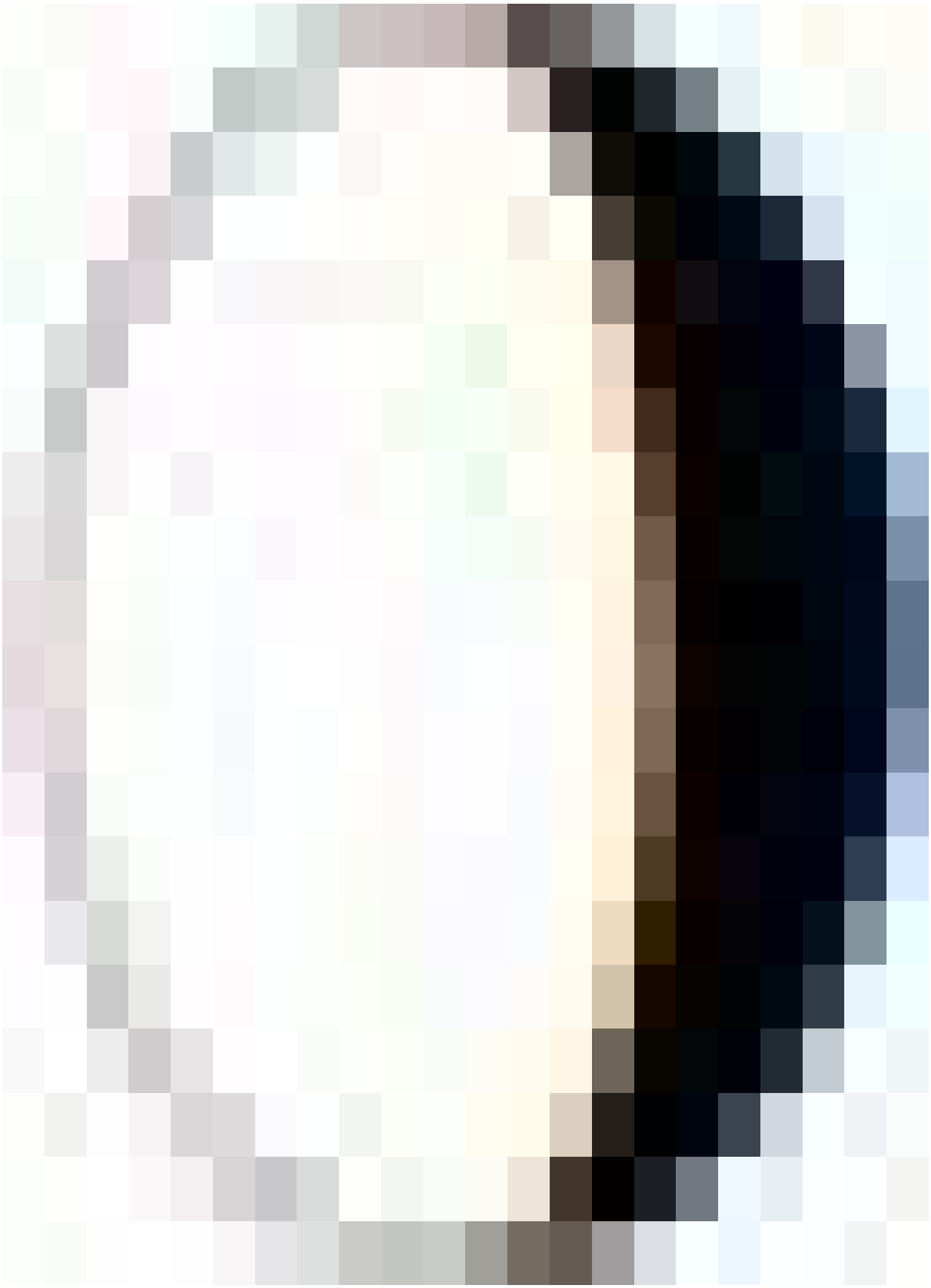


Werewolf.com

Joshua L. Roberts

In the mid-1990s, Christopher (Chriz) Basken, developed a simple site for werewolf and horror fans alike, called Werewolf.com. As Chriz's coding skills advanced, so did the presentation of his website. In the early years, the site featured an animated wolf head that he created himself, named "Bob." The wolf held a bone in its mouth and the wolf's eyes would follow your curser around the screen. Werewolf.com has undergone several changes throughout the years and has evolved greatly from its humble early beginnings. While there are still plenty of werewolf related discussions, you'll also find plenty of deep conversations on religion, politics, pop culture, and as well as pretty much anything you can think of. Whether you're a werewolf fan, a horror fan, or just somebody wanting to get a good laugh, you'll always find something interesting on Werewolf.com.

Werewolf was a 1987 made-for-television movie that failed to spawn a planned-for series.



The Werewolf of London (movie, 1935)

The first full-length cinematic treatment of the werewolf legend presented a rather sanitized version of the lycanthrope. The Werewolf of London (1935) includes none of the traditional elements of sorcery, Satanism, sadism, cannibalism, or sexual perversion. Although in the folklore of most cultures, the vampire and the werewolf play off one another to the point where they are often indistinguishable, The Werewolf of London establishes the wolf man in the cinematic mold of the Jekyll/Hyde process of transformation. In the new mythology of the werewolf fashioned by Universal, a person who is bitten or scratched by a werewolf becomes a two-legged man beast, who sprouts thick facial hair, long fangs, and dangerous claws, but retains the basic human shape, complete with clothing. There is no total shape-shifting into a four-legged wolf.

This Hollywood formula for the making of a werewolf was applied to Lon Chaney Jr. in The Wolf Man (1941) and to Oliver Reed, The Curse of the Werewolf (1961) and to most cinematic lycanthropes until The Howling and An American Werewolf in London in 1981, when astonishing special effects allowed audiences to witness complete transformations of the bitten or scratched victims into demonic wolf creatures.

Usually, one becomes a werewolf by being bitten by another werewolf, but in the 1935 film The Werewolf of London the transformation is accomplished through a scientific formula à la Dr. Jekyll and Mr. Hyde.

The Werewolf of London casts the superb character actor Henry Hull as Dr. Wilfred Glendon, an English botanist who has traveled to Tibet in search of the Marifasa Lupina, a rare flower that blooms by moonlight only on the Tibetan plateau. While on safari, Glendon manages to find a specimen of the flower, but he is bitten by a strange creature when it rises up to attack him. Ignoring the wound in his triumph of discovery, the botanist returns to his laboratory in London. To his utter despair and confusion, he finds himself changing into a werewolf during the next full moon. As if this were not disheartening enough, the scientist knows that he was the manbeast who attacked and killed a woman in the darkened streets of London. A mysterious Asian gentleman named Yogami (Warner Oland) seeks out Dr. Glendon and informs him that he was bitten by a werewolf in Tibet and, since he survived, he is now destined to undergo the transformation to the wolf man each full moon. The only known antidote, Yogami explains, is the moon poppy, the Marifasa Lupina.

Although Dr. Glendon tries his best to resist the effects of the curse, he runs amok on the following night and kills again. When it appears that London is under siege by two Jack-the-Ripper type monsters, Dr. Glendon knows that there must be two werewolves stalking the darkened streets of the city. Yogami admits that he is also a werewolf, and the two manbeasts fight for the possession of the one antidote that can return them to normalcy. The scientist manages to eliminate Yogami, but before he can ingest the flower, his befuddled werewolf mind has him about to tear out the throat of his own beloved wife (Valerie Hobson). The London police arrive with few moments to spare and shoot the Werewolf of London, who, in his dying gasps, reverts to his human form as Dr. Wilfred Glendon.

Henry Hull (1890-1977) made his stage debut in 1911 and became a leading man

in such silent pictures as A Square Deal (1917), Little Women (1918), and The Hoosier Schoolmaster (1924). His highly successful portrayal of “MagWitch” in the film version of Charles Dickens’s Great Expectations (1934) no doubt won him the role of Dr. Wilfred Glendon in The Werewolf of London. Excellent character actor that he was, the Kentucky-born Hull did not really fit the role of a supercilious English botanist, decked out in cap and tweeds, who suddenly found himself changing into a werewolf. In addition, he had no desire to emulate such horror masters as Boris Karloff or Lon Chaney Sr. and appear on camera in the kind of grotesque monster makeup effects that had made them famous. Neither did he have any wish to submit to long hours in makeup, sitting patiently while Jack Pierce labored to transform him into a lycanthrope. Faced with his star’s recalcitrance, Pierce was presented with the challenge of devising a very light werewolf makeup that could be quickly applied to Hull before his scenes as a werewolf stalking the London streets.

Unable to create the convincing facial transformation into a manbeast that he would later achieve for Lon Chaney Jr. in The Wolf Man, Pierce did the best he could under the circumstances, though some viewers perceived his valiant efforts as having made Hull appear more like a bat-like vampire than a werewolf. Henry Hull enjoyed a long career as an actor and went on to appear in such successful films as The Great Waltz (1938), Jesse James (1939), High Sierra (1941), Lifeboat (1944), The Great Gats-by (1949), and The Buccaneer (1958).

Although he was Swedish, actor Warner Oland (1880-1938) played the title role of the notorious Fu Manchu in The Mysterious Dr. Fu Manchu (1929) and The Return of Dr. Fu Manchu (1930). He assumed the persona of the beloved Chinese detective Charlie Chan in 1931 (The Black Camel, Charlie Chan Carries On) and continued playing the wise Asian crimebuster until his death in 1938. By the time he enacted the role of Yogami in The Werewolf of London, he had already been typecast as an Asian.

Sources:

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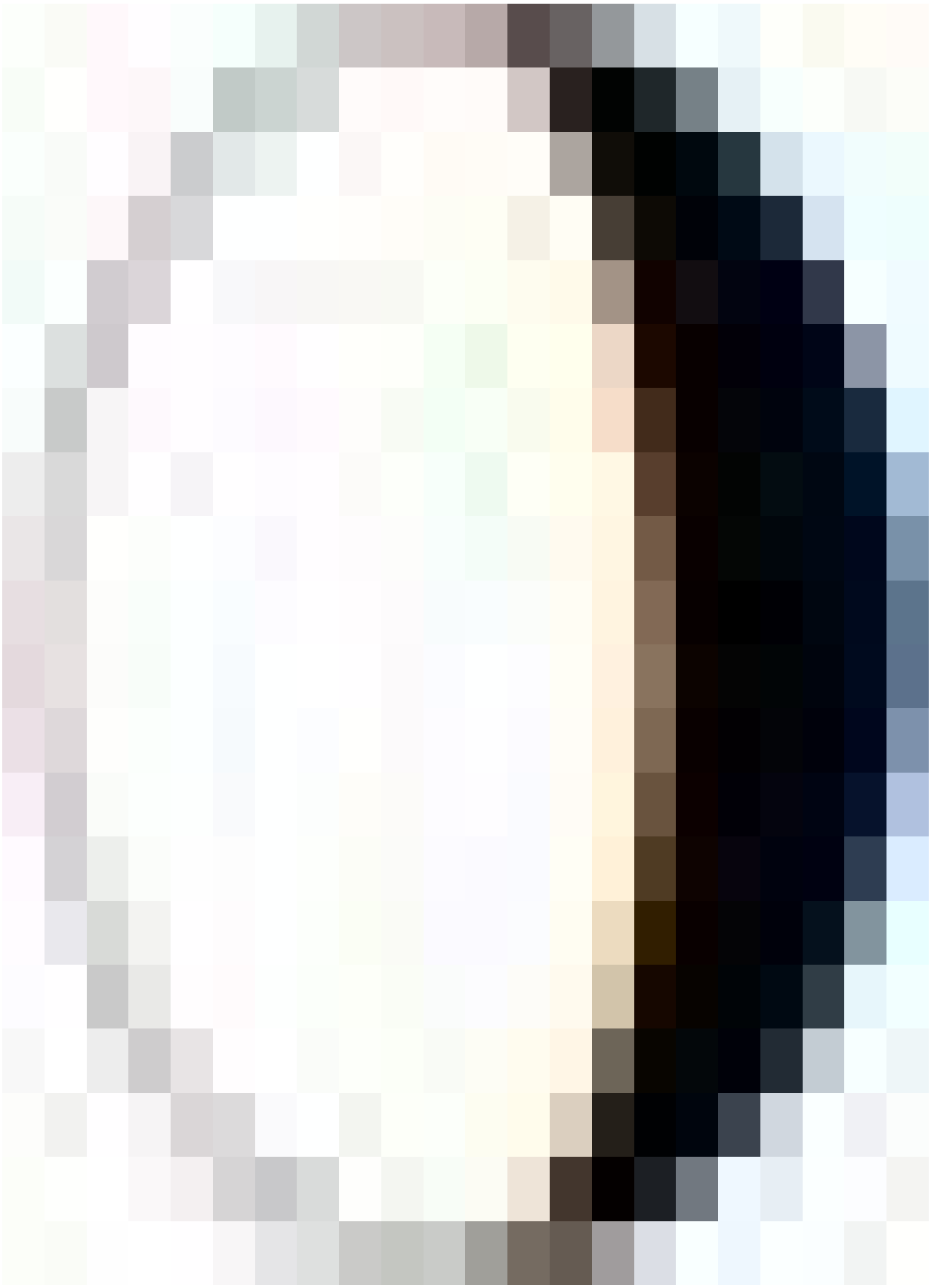
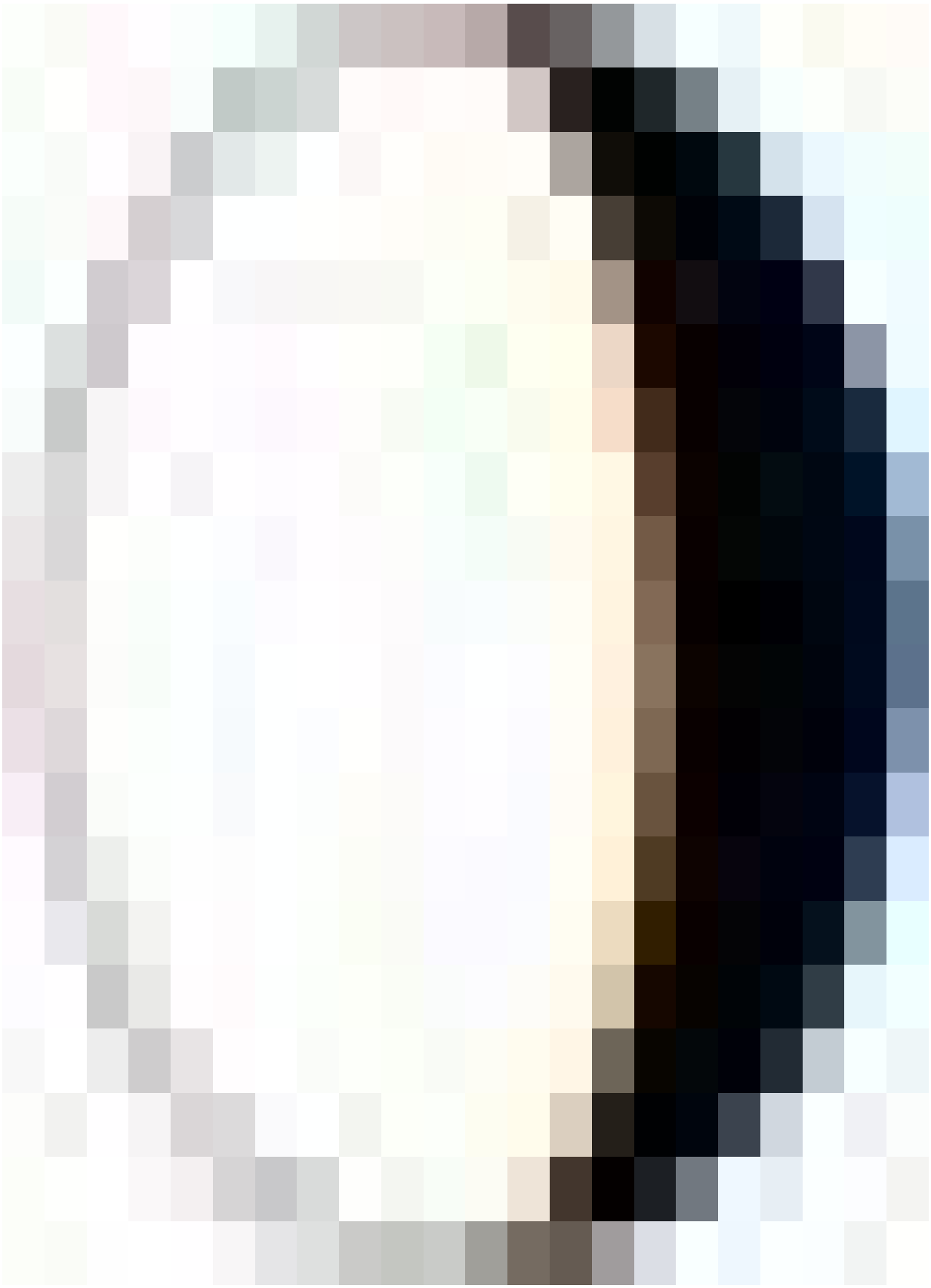


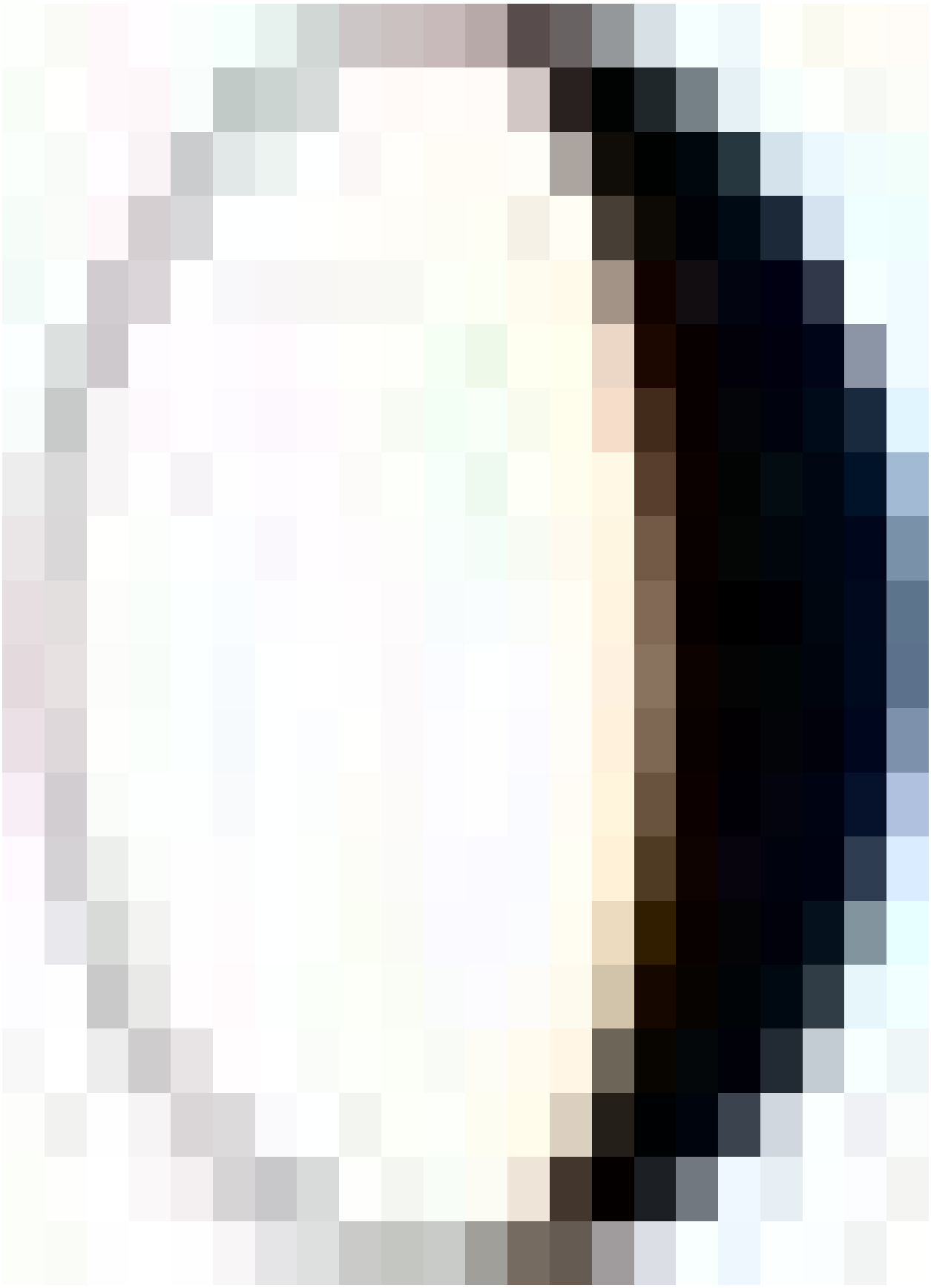
The Werewolf of Paris (novel, 1933)

In 1933, Guy Endore published his novel The Werewolf of Paris, based on the life of François Bertrand, a sergeant in the French Army who desecrated a number of graves in Paris before being apprehended in 1840. Although Bertrand was really more ghoul than werewolf, the elements of mutilation worked upon the corpses and his sadistic turn of mind, combined with possible acts of cannibalism, move him into the lycanthropic arena. The novel also served as the inspiration for The Curse of the Werewolf (1961) starring Oliver Reed.



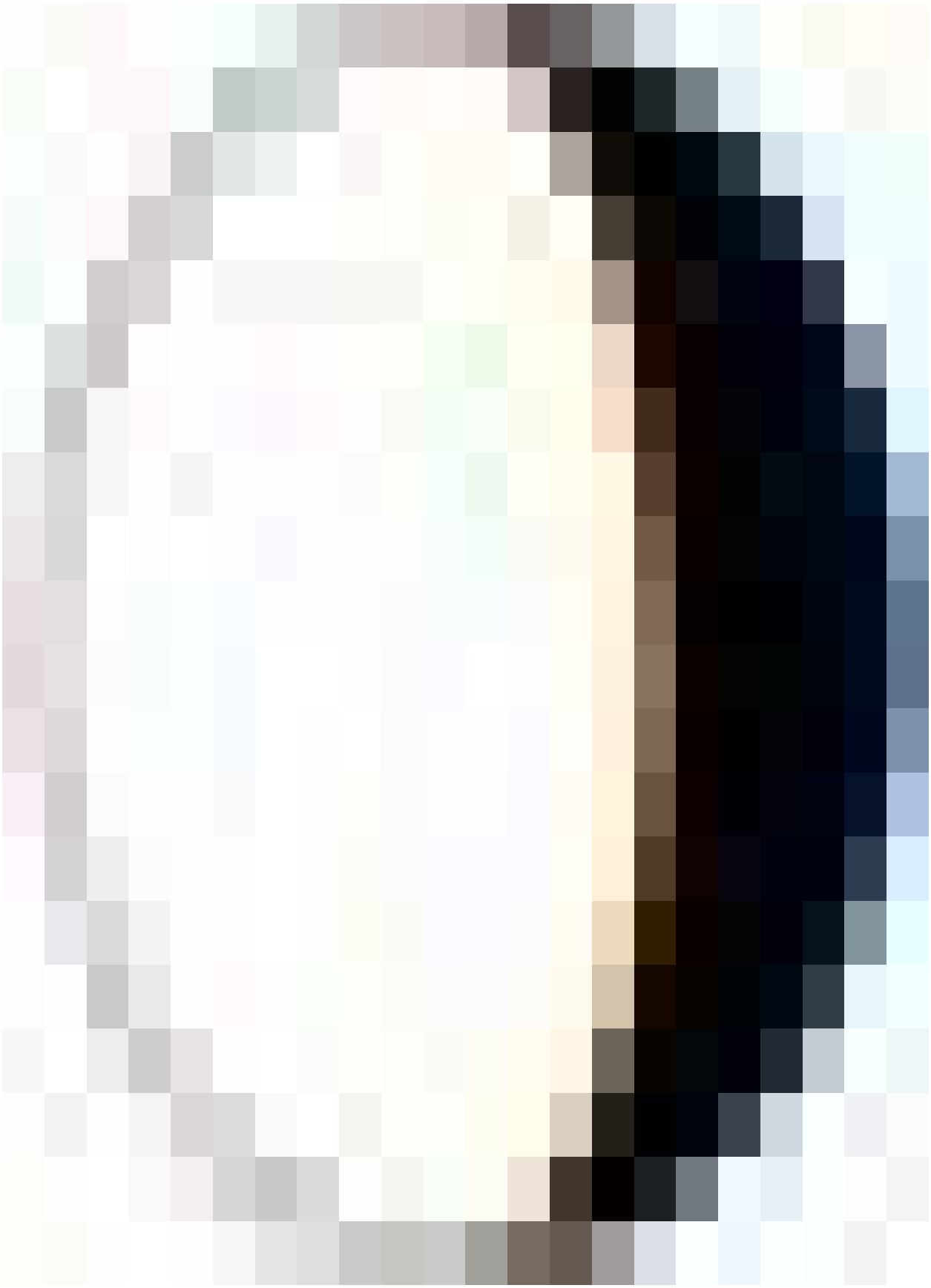
The Werewolf of Washington (movie, 1973)

Versatile actor Dean Stockwell plays a presidential aide who is bitten by a werewolf while on assignment in Hungary. When he returns to Washington, he begins prowling Capitol Hill for likely victims. Dean Stockwell, Jane House, Michael Dunn, Biff McGuire, and Clifton James are directed by writer/editor Milton Moses Ginsberg.



The Werewolf of Woodstock (television movie, 1975)

Woodstock 1969 wasn’t just a time when flower children and music stars gathered to celebrate the Age of Aquarius. Lurking in the woods near the event is a hippie-hating farmer who has been turned into a werewolf by a stray bolt of lightning. The cast includes Meredith MacRae, Michael Parks, and Tige Andrews, and the film was directed by John Moffitt.



Werewolf Rock

Outside of the village of Eggenstedt, near Sommerschenburg and Schöningen, Germany, stands a large rock that has been called “Werewolf Rock” for many centuries. According to the legend, a mysterious figure known simply as “the Old Man,” would venture out from the Brandsleber Forest and offer to perform tasks for the villagers, such as watching over their flocks of sheep. On one occasion, as he herded sheep for a shepherd named Melle from Neindorf, the Old Man asked for a particular spotted lamb as payment for his work. Melle refused, as he particularly prized that lamb. The Old Man repeated his request many times, and Melle always denied his wishes.

When it was time to shear the flock for the wool, Melle hired the Old Man to help out. Later, when the work was completed, the shepherd found that both the mysterious old fellow and his prized, spotted lamb had disappeared.

Many months went by without a trace of either the Old Man or the lamb. Melle concluded the obvious: his hired helper had taken his lamb and eaten it.

One day as he grazed his sheep in the Katten Valley, Melle was surprised by the sudden appearance of the Old Man, who mocked him by sneering that his spotted lamb sent its regards. Enraged, the shepherd raised his crook to give the Old Man a clout, but the strange man from the woods changed his shape into that of a wolf. Melle was frightened, but his dogs came to his rescue and attacked the wolf with fury, causing it to flee.

Melle pursued the wolf until it reached the vicinity of Eggenstedt where the dogs trapped and surrounded it. At that point, the werewolf returned its form to that of

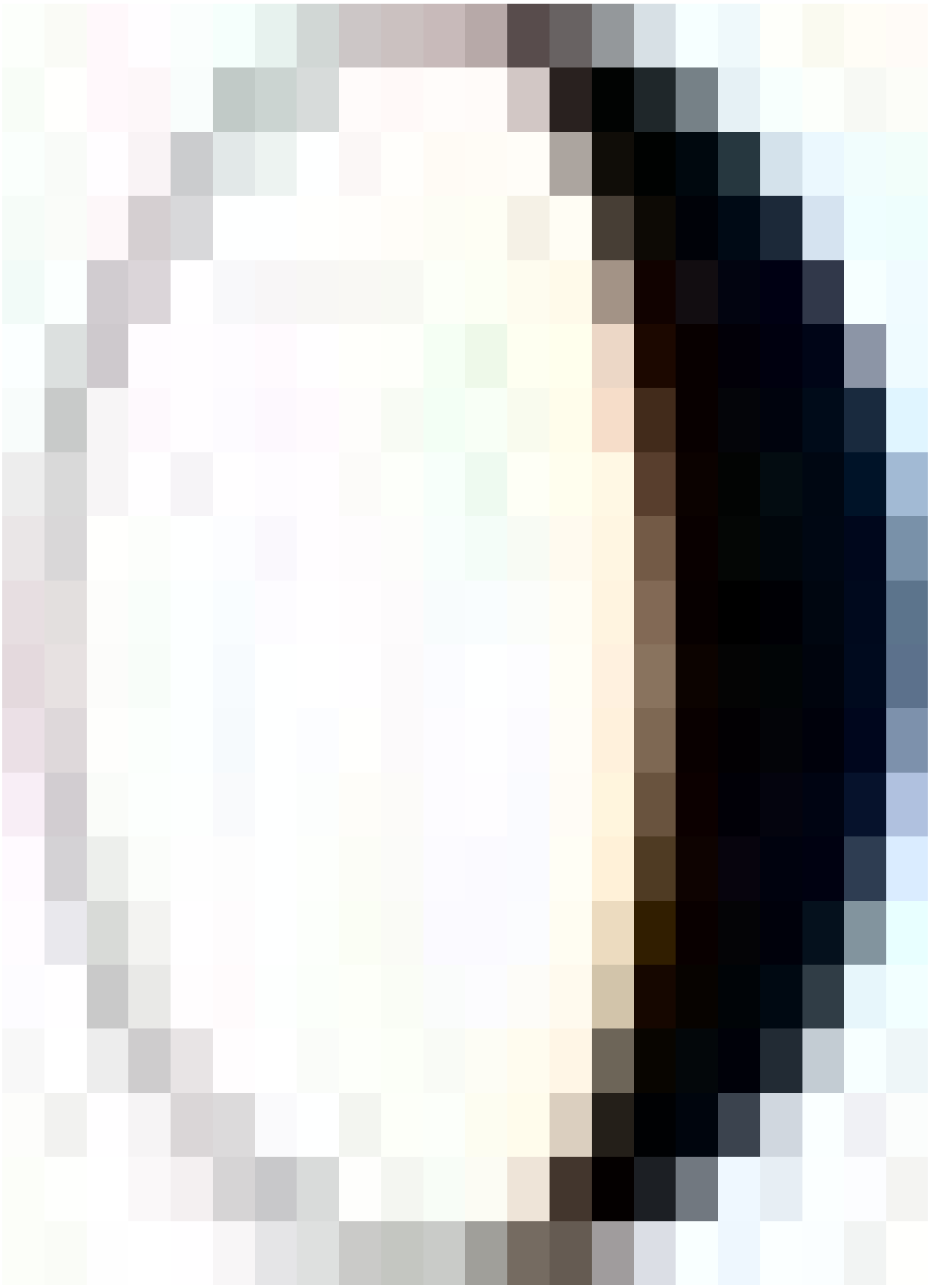
the Old Man, who begged to be spared. Melle would not be deceived by such pleas, and he began furiously to beat the man with his crook. An accomplished shape-shifter of the highest prowess, the Old Man assumed the form of a sprouting thorn bush. Knowing now that he was faced with an adversary of great supernatural powers, Melle did not back off, but continued to strike away at the branches of the thorn bush.

The shape-shifter, realizing that a mortal had hardened his heart and was determined to kill him, once again changed its form to that of the Old Man and begged for his life. Melle the shepherd continued to ignore his pleas and kept flailing away with his crook. The shape-shifter changed back into a wolf, planning to run away and escape in its four-legged form, but a fatal blow from Melle suddenly snuffed out its life. The spot where the creature dropped dead was named “Werewolf Rock.”

Sources:

Grimm, Wilhelm, and Jacob Grimm. “Der Werwolfstein.” Trans. and ed. D. L. Ashliman. Deutsche Sagen 215, 1816-1818.

An old German story tells of an old man who would appear now and then to do odd jobs for the townspeople in Eggenstedt. Little did they know that the man was actually a werewolf! (Art by Ricardo Pustanio).



Werewolf: The Apocalypse (game)

Werewolf: The Apocalypse is a role-playing game from White Wolf Game Studio, the creator of the popular Vampire: The Masquerade role-playing game. The premise of the game is actually simple. Each player takes on the persona of a werewolf, or Garou. The Garou have been charged with protecting Gaia, or Mother Earth, from destruction by the evil power of the Wyrm, and they are failing. Despite the best efforts of the Garou, the Apocalypse is coming.

Werewolf: The Apocalypse is set in the World of Darkness, which is a darker, more Gothic version of Earth. Things are much darker in the world inhabited by the Garou—cities are dark foreboding places, and, as the creators say, an edge of film noire inhabits everything in the Garou world. The rich are more likely to be corrupt, the poor more numerous, and poverty more horrific. It is not a pleasant place to live.

The Garou are divided into three breeds: homids, who were born and raised as humans; lupus, who were born and raised as wolves; and metis, deformed half-breeds who were the product of one Garou mating with another (which is forbidden). All Garou, no matter what breed, live in tribes. There are thirteen main tribes, which include:

Black Furies—these Garou originated in Greece and are almost always female. They defend the rapidly disappearing wilderness in the World of Darkness.

Bone Gnawers—urban street-dwellers who are the lowest of the thirteen tribes. They resemble jackals and are universally hated by other Garou.

Children of Gaia—a peaceful tribe that seeks to gain and promote harmony with Gaia. If the need arises, however, they will act mercilessly.

Fianna—Celtic Garou who are known as storytellers and singers. They record and preserve the Garou history and prefer to spend their days drinking and singing.

Get of Fenris—war-like Garou who live for combat and destruction. Members are fierce warriors who are always first in line to fight the evil of the Wyrm.

Glass Walkers—the only tribe to truly adapt to the vast cities of the World of Darkness. Tribe members work with technology and finance, which causes other tribes to mistrust them.

Red Talons—this tribe includes only lupus members; tribe members hate all hominids. Members thrive in the wilderness and are the most bestial of the tribes.

Shadow Lords—powerful, arrogant leaders who seek to take over Garou and human society. They are natural fighters who are highly ambitious, for better or worse.

Silent Striders—a mysterious travelling tribe that moves from caern to caern (a caern is a type of holy spot in Garou society). Some think they have psychic powers.

Silver Fangs—members of the Silver Fang tribe are the equivalent of Garou royalty, noble leaders who are beginning to suffer from a strain of madness.

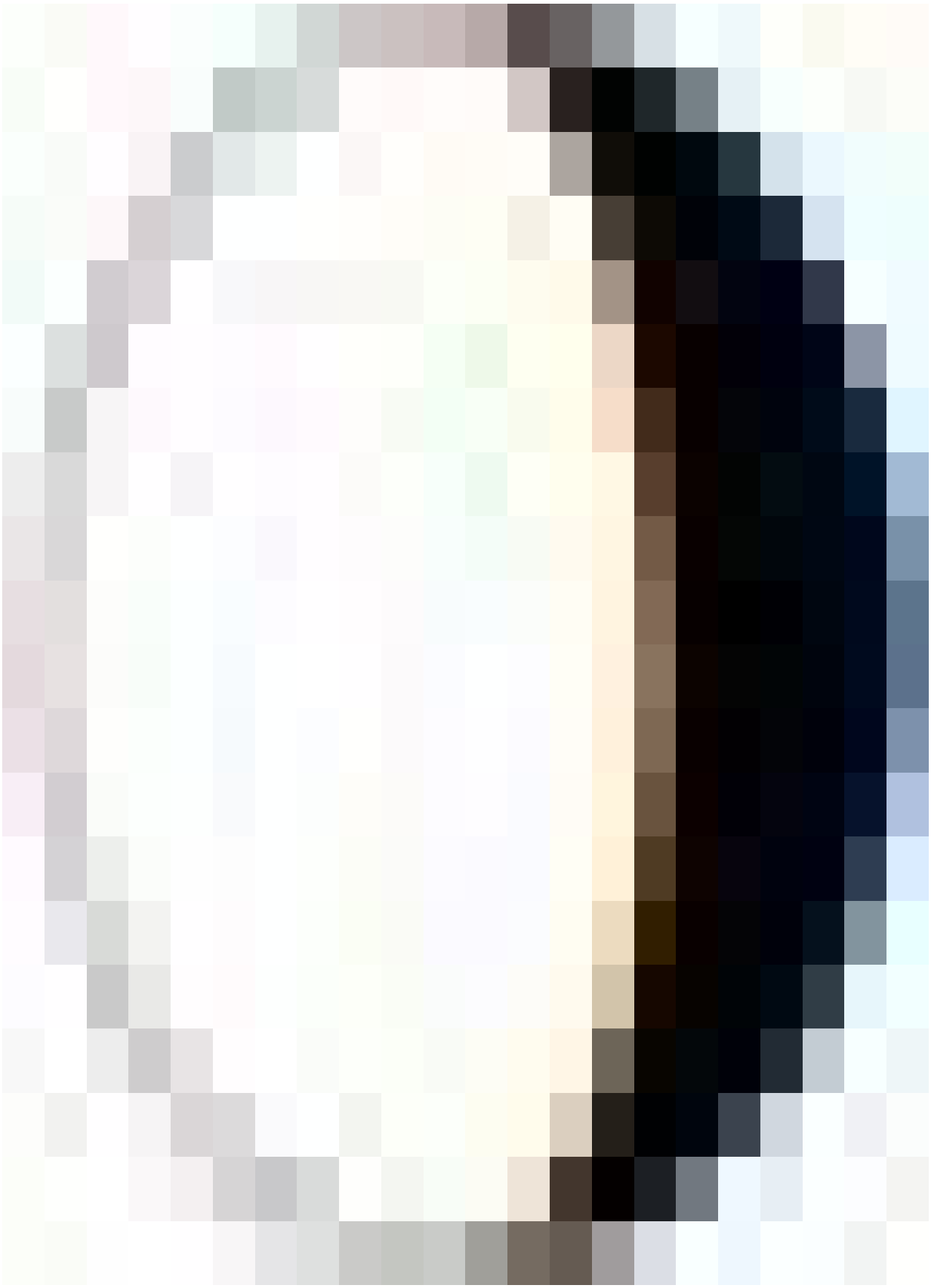
Stargazers—mystical martial arts experts who roam the World of Darkness, often protecting others from the powers of the Wyrm.

Uktena—a remnant of a previously great Garou tribe, the Uktena are extremely cunning and secretive and possess strong magical powers.

Windigo—a tribe that has its roots in Native American culture. The windigo were nearly wiped out hundreds of years ago, but those that survive are strong in the ways of war and spiritualism.

To play the game, one storyteller is chosen to lead a group of players. The storyteller creates the story and the physical “world” in which the players will undertake their adventures. Each player then uses books and other guidelines to create a Garou being that is his or her alter ego—players choose a tribe and endow their character with positive and negative attributes that determine how he or she interacts with other players. Games can be played at various levels of role-playing reality, from playing the game as a tabletop game with dice, to actually acting facets of the game out.

The game was retired in 2004 and its successor, Werewolf: The Forsaken was released in 2005.

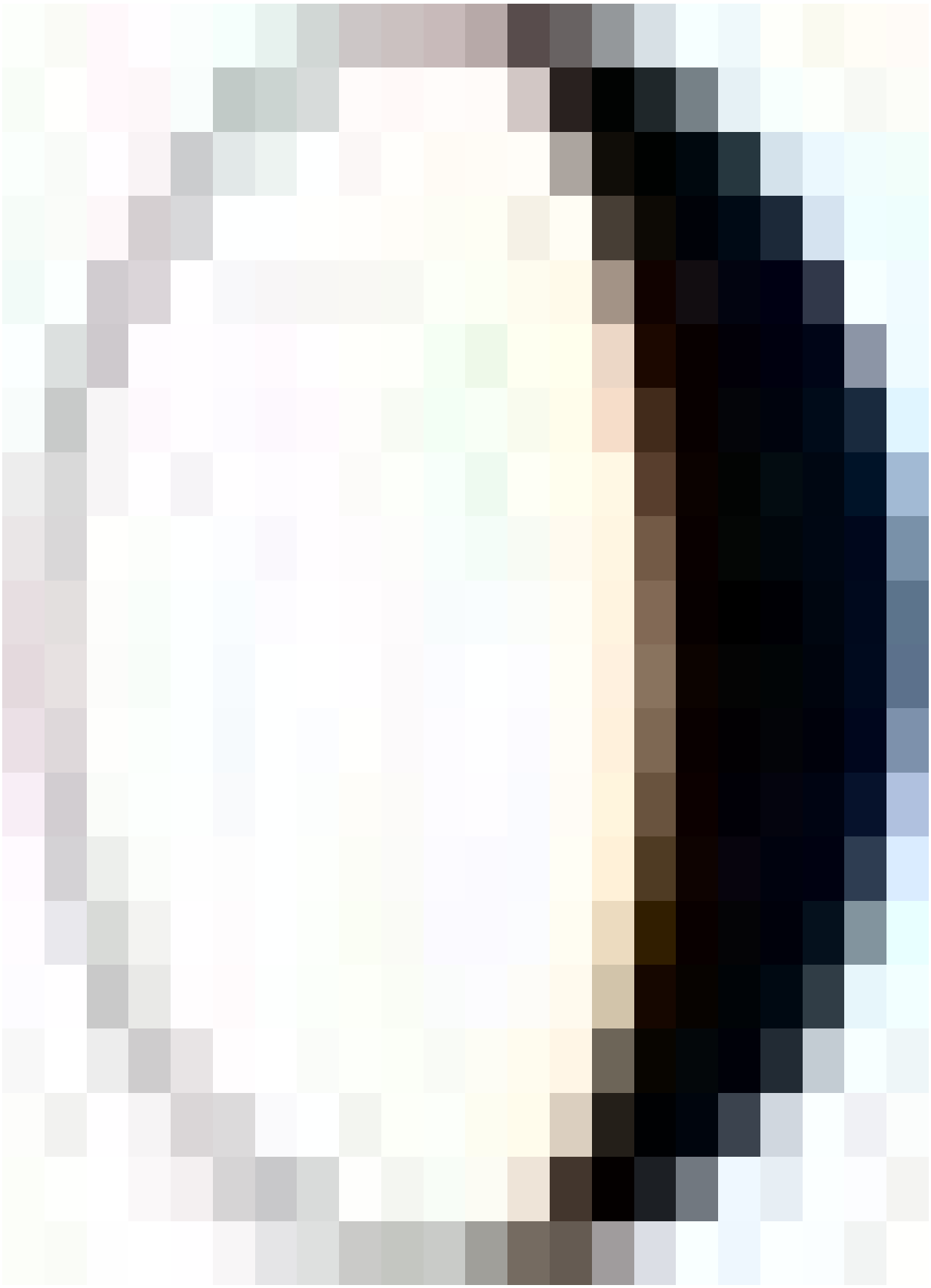


“Werewolves of London” (song, 1978)

Singer/songwriter Warren Zevon (1947-2003) developed a loyal following in the world or rock music thanks to his insightful (and often quirky) lyrics and strong musicianship. His songs—such as “Roland the Headless Thompson Gunner” and “Lawyers, Guns, and Money”—are often full or mayhem or violence, but the darkness is almost always offset by a wicked sense of humor. In 1978, Zevon became forever connected to the world of lycanthropy when his song “Werewolves of London” off the Excitable Boy album became a surprise radio hit. Full of humorous images (“I saw a werewolf drinking a piña colada at Trader Vic’s/And his hair was perfect”) and a hard to-forget piano line, the song remains Zevon’s only Top 40 hit.

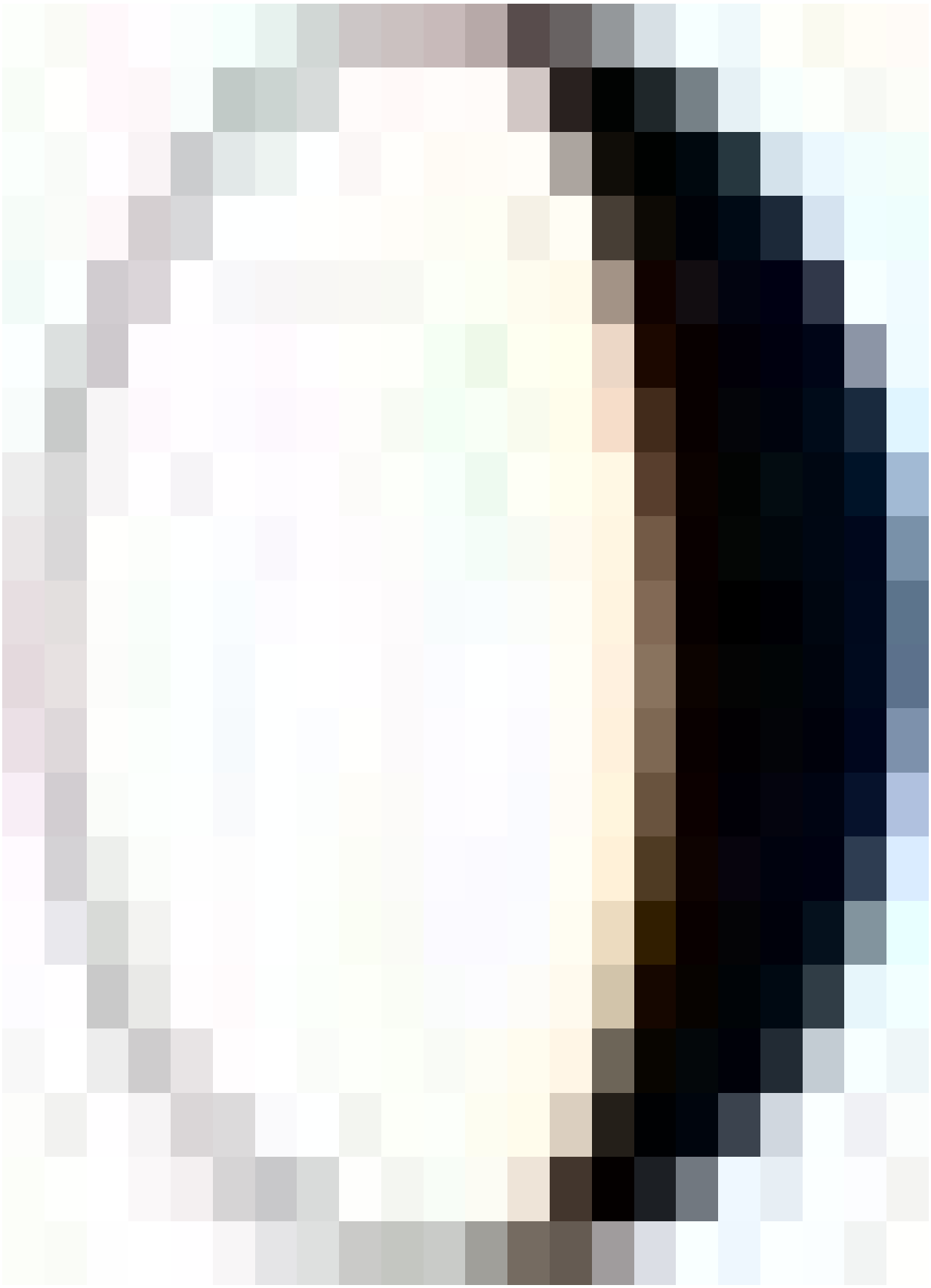
The fact that the song contained any reference to werewolves was really an accident. While goofing around with a group of fellow musicians one night, Zevon came up with the song almost out of nowhere. As he tells it: “Waddy [guitarist Waddy Wachtel] walked in and said, ‘What are you doing?’ And I said, ‘We’re doing the Werewolves of London.’ And he said, ‘You mean, “Ah-wooooooo, the Werewolves of London?”‘ And we said, ‘Correct.’ We didn’t see ourselves retiring on the BMI earnings from the song. It’s a novelty, but it’s not a novelty the way, say, Steve Martin’s ‘King Tut’ is.”

The song gained further notoriety in 1986 when it was included on the soundtrack of the film The Color of Money. The movie, which was a sequel to the classic film The Hustler, starred Paul Newman and Tom Cruise. The song was featured in a particularly memorable scene in which Cruise displayed the depths of his talents at the billiards game of 9-ball.



Werewolves on Wheels (movie, 1971)

The motorcycle gang, Devil's Advocates, are plenty tough dudes and biker chicks, tearing up the countryside, intimidating the local residents, and hosting raucous orgies whenever their hormones so move them. When they try to rough up some monks, however, they pick on the wrong crowd. One of their motorcycle mamas (D. J. Anderson) is transformed into a werewolf who kills the gang members one by one. Michel Levesque directs a cast including Steven oliver, D. J. Anderson, Billy Gray, and Barry McGuire.



Weyer, Johann (1515-1588)

All too seldom amidst the screams of pain rising from the torture chambers and the stakes of the Inquisition, a voice of reason would sound—if only fleetingly and in vain. Such a voice of protest against the ghastly machinery of the Grand Inquisitors was Johann Weyer, a pupil of the famous Platonist Cornelius Agrippa of Nettesheim and a medical doctor who had studied in the humanist France of François I and practiced in Holland when it was under the enlightened influence of the scholar Erasmus. Agrippa had incurred the wrath of the Inquisition by defying it, shaming its “workers in its slaughter houses” for ignoring the baptism in Christ that would prevent the innocent from suffering from the baseless accusations of heresy. Dr. Weyer admired his teacher’s courage and his skepticism.

In 1550, Dr. Weyer was invited to accept the protection of the tolerant Duke of Cleves, Julich-Berg-Marck, William V, and encouraged to write a work critical of the terrible ministrations of the Inquisition.

In 1563, at the age of forty-eight, Dr. Weyer published De Praestigiis Daemonum, a work that would earn him notoriety throughout Europe and the accusation by famed jurist Jean Bodin that the author of such a foul book was a patrol of Witches and an accomplice of Satan.

While later generations would hail Johann Weyer as the father of modern psychiatry, even the good doctor’s friends told him that he must immediately rewrite the book or destroy it before it fell into the hands of the powerful Church, which championed the Inquisition and the torture and burning of heretics, werewolves, and Witches. While there were a few fellow physicians who hailed him as a prophet of enlightenment, the great majority branded him a lunatic. The book was burned by the Lutheran University of Marburg,

denounced by the French Calvinists, and placed on the Index by the Roman Catholic governor of the Netherlands, the Duke of Alba, who finally managed to accomplish Dr. Weyer's dismissal from the Court of Cleves.

Lest we paint too fine a picture of Dr. Johann Weyer and portray him as a bold thinker centuries ahead of his time, it must be understood that he by no means denied the reality of Witchcraft, werewolves, demons, and the vast universe of Platonic spirits and entities. In fact, he firmly advocated the existence of the satanic monarchy and its attendant demons; and he, himself, catalogued the evil workings of many of them, declaring that, not counting Satan himself, there were 44,435,556 demons roaming Earth, seeking whom they might possess and afflict. Where he displayed his greatest insight was in arguing that the poor wretches who were being dragged to torture chambers by the thousands and burned as Witches and werewolves were not true agents of Satan. On the contrary, they had been deceived by the hellish monarch into believing that they had supernatural powers. They were not heretics, they were fools. Their supposed powers were not based on any true knowledge or gifts from Satan. Their magical abilities were merely works of fantasy. They had no ability to fly through the air, to heal, or to change their human form into animal shapes. They only imagined such things. Or—and here Dr. Weyer presented great psychological acumen—these so-called Witches and werewolves suffered from confused mental states, and they should not be condemned by either civil or ecclesiastical courts, for even a child's or a melancholic's bad and ineffectual wicked intentions are not legally punishable.

Sources:

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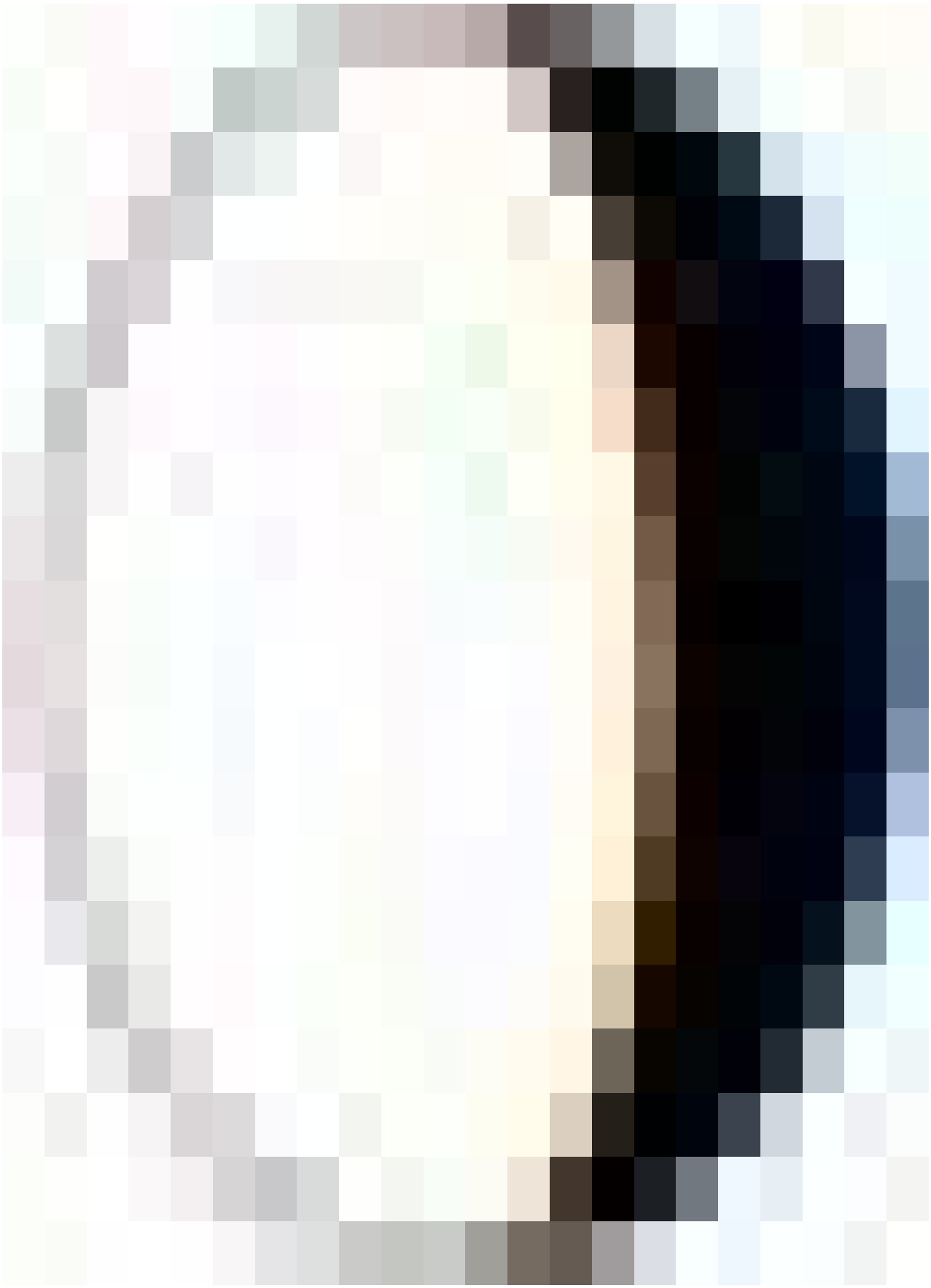
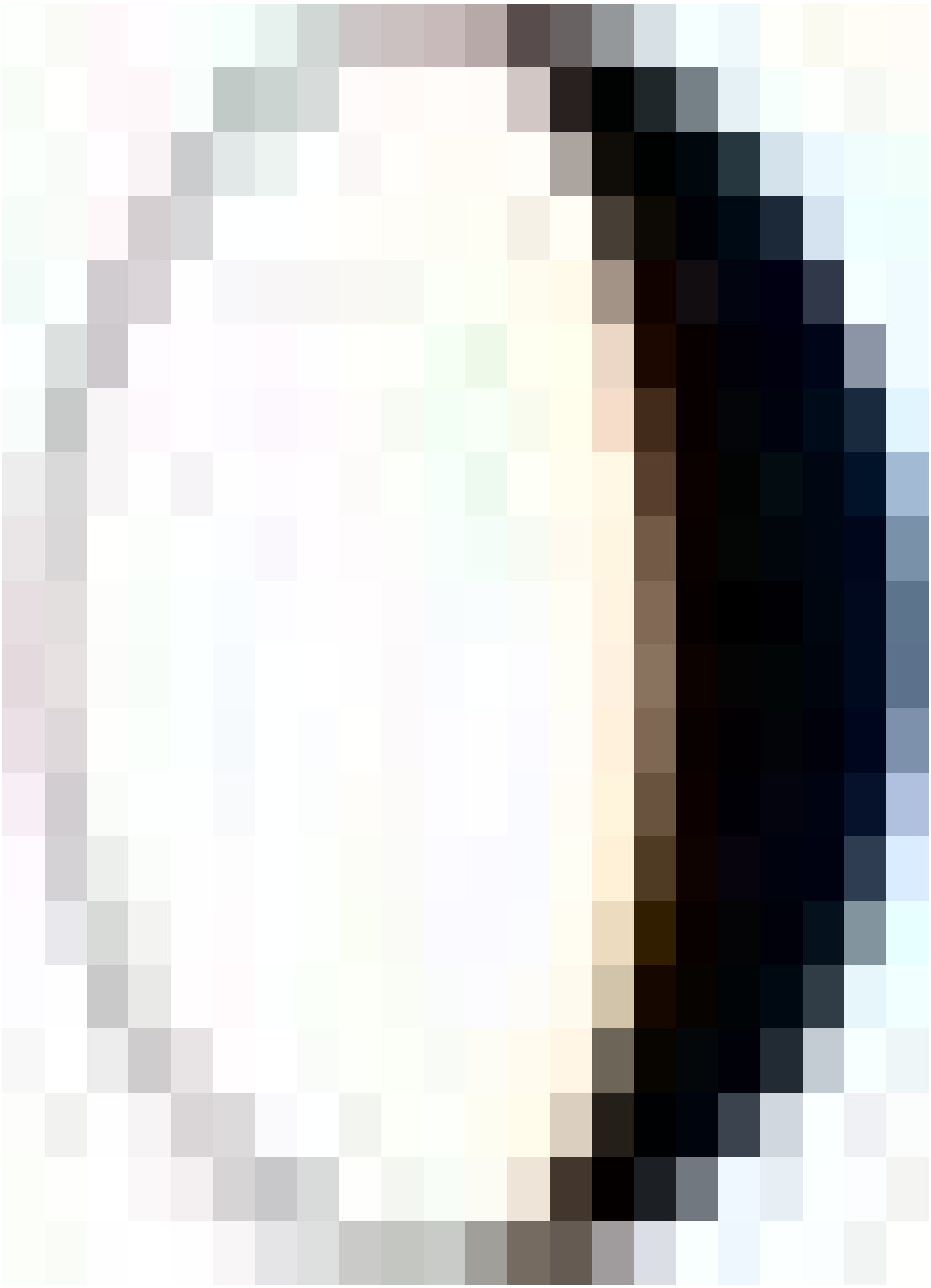


Wild Country (movie, 2005)

Kelly Ann is a young girl who has become pregnant out of wedlock and is forced by her mother and the parish priest to give the child up for adoption. The graphic scene of childbirth prepares the moviegoer for the gore that is soon to come. After the baby is taken from her, Kelly Ann goes with some school friends on a hike in the Scottish highlands. Although she had hoped to be able to get her mind off her uncomfortable circumstances, the arrival of her boyfriend only adds to her discomfort.

Things become increasingly bizarre on the field trip when the group discovers an abandoned baby in a castle crypt. The presence of a weird shepherd, who seems to be a little too interested in the school chums' presence in the highlands, adds to the growing sense of menace. They know that they must take the baby with them to protect it, but soon they are aware of a terrifying creature that is definitely stalking all of them. Blood and gore flow freely from this plot point until the film's end.

Directed by Craig Strachan, it stars Martin Compston, Peter Capaldi, Jamie Quinn, Kevin Quinn, and Samantha Shields.



Wild Hunt

Common folk kept themselves well hidden behind closed and locked doors and windows on those dark and stormy nights when Wodan and his wolves were abroad on their Wild Hunt. While some anthropologists have suggested that this old folk legend can be explained by that the simple forest people were merely frightened by the noises of a violent storm moving through the trees, Robert Eisler scoffs at his colleagues' theories. Men and women who lived in huts in the forest would be quite familiar with the sound of wind and lightning in the trees, he states firmly. In his opinion, the legend began when primitive hunting tribes, armed only with sharpened staves, ran through the forests in lupine packs seeking fresh meat. When they found their prey, whether animal or human, they would kill and dismember their victims as much with their teeth and claws as with their weapons. Other more passive tribes knew that they had better stay hidden in the darkness when the lycanthropic packs were on the hunt.

Centuries later, in complete defiance of the game laws decreed by the lord of the manor, gangs of poachers with their packs of hunting dogs crashed through the night, driving their quarry before them, closing in on it before dawn, then feasting on large sections of their prey in the bloody archetypal way. Once again, the common folk knew enough to stay hidden inside their huts, for they fully realized that the lupine packs of poachers would not hesitate to chase and to kill any humans who happened to get in their way.

Interestingly, the German resistance movement raised against Napoleon I in 1813 was known as the Wild Hunt, in an obvious historical allusion to the legend of Wodan hunting at night with his wolves. In the 1930s, the black uniform of the Schutz-Staffeln, the dreaded S.S. Of Hitler's troops, with the skull and crossbones on their caps were inspired by the nightly terror visited on the people by the Wild Hunt and by the skeletons of the dead left in Wodan's wake. Hitler gloried in what he expressed as the brutal, wolflike political measures he would visit upon those who opposed him. His very title, "Fuhrer," denotes the wolf that

is the leader of the pack.

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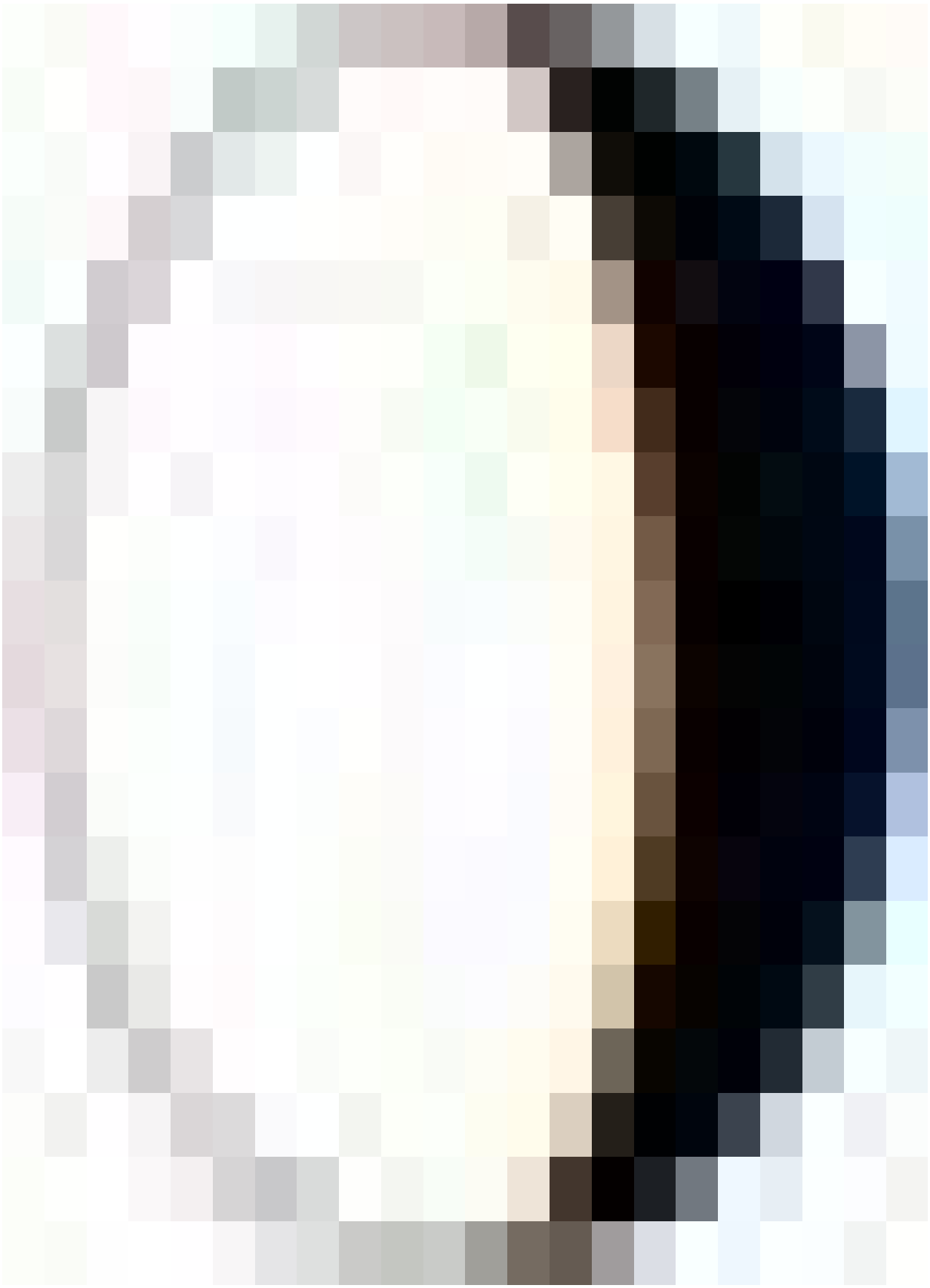


Windigo

Throughout the tribes of the Native American people there are numerous stories of shamans with shape-shifting abilities. Generally, the talent of assuming other forms is used for purposes of spiritual enlightenment, healing, gaining insight into tribal problems, and personal awareness. Even when the power to transform into another shape is used for evil by those sorcerers and Witches who have chosen the dark side of medicine, there are few accounts of people being attacked, mutilated, or killed by the shape-shifting. A true savage, cannibalistic, werewolf-like monster is the windigo (also Wendigo), a creature that hungers for human flesh.

According to Algonquin tradition, the windigo was once a brave warrior, respected by his people. Then, after a fierce battle against tribal enemies, he showed his contempt for the fallen foes by cutting off a piece of flesh and eating it. Unfortunately, the warrior developed a taste for human flesh, and his fellow warriors were horrified when they discovered him several days later roasting another portion of a fallen enemy. Warnings by shamans and chiefs had no effect on the warrior, who ceased hunting game and began to prey upon the people of other tribes for sustenance.

RICARDO PUSTANIO 2010

The cannibalistic windigo was once, according to Algonquin tradition, a brave warrior who acquired a taste for human flesh and became a savage beast (art by Ricardo Pustanio).

After a time, the Master of Life decreed that if the warrior chose to live like a savage beast, he should appear as a monstrous creature—and the Great Spirit Being transformed him into the windigo. Driven away from the fires of all tribes, the windigo prowls the desolate forests and frozen wastes of northern America, always starving for human flesh.

Among the Chippewa/Ojibway people, the legend of the windigo is used more as a bogey man to warn children against wandering too far in the forest away from their parents. Some say the story was also used in earlier times as an admonition against the abhorrent practice of eating of human flesh.

The Windigo of Sproat Lake

The unspoiled beauty of Sproat Lake began attracting white settlers to the Canadian paradise in the early 1880s when the American West was beginning to close and the great northland frontier was only beginning to open its majestic doors.

While the settlers could barely contain their excitement when first glimpsing the towering woodlands and rich soil that banked the lake, the tribes, such as the Cree, Cowichan, and Kutenai, who had made the Alberni region their home for generations, shunned Sproat Lake, warning the pioneers that it was ruled over by a particularly malevolent devil to whom the Indians had given the name Cheeka.

While such warnings seemed to the settlers to be the frightened gibbering of the primitive mind, the Native Americans repeated their advice that the white man would be wiser to move on and leave Sproat Lake to the windigo. The North was endless, they told the pioneers. Go find someplace where demons had not declared a previous claim.

Early accounts relate that a Kentucky family named Cooper first attempted to settle the land near the lake somewhere around 1885. Landing with a wife, two children, and the kind of spirit that had tamed the Ohio Valley, Cooper set about building a cabin and clearing the wilderness for seed.

No sooner had Cooper set camp then a series of disastrous fires began roaring through the encircling timber. Time and again the family fought through suffocating smoke to save their belongings, but each time a little more was lost.

Finally, with little more than their clothing left, the Coopers yielded their claim to Cheeka and left. The fires stopped soon after.

No sooner had the devil squelched his flames than another pioneer came to claim Sproat Lake's shoreline. He said his name was Watkins, and rumors had it that he had jumped ship to find the peaceful life he was certain awaited him in the Canadian wilderness. Watkins had scarcely completed his cabin when an unusual flood poured its way out over the rich valley, forcing several pioneer families to seek shelter at the former sailor's new digs. When food scarcities threatened the group, the obliging Watkins set off by canoe to obtain more provender. During the night, his cries for help were heard, and the next morning, Watkins was found drowned, his canoe bobbing quite safely near a log. Only Cheeka could so confuse a sailor, the tribespeople said—and the settlers began to wonder if they might not be right.

In the years that followed, a number of confident immigrants arrived at Sproat Lake, lured by the beauty of the place. In a very brief time, large numbers of them were quite dead, under circumstances that sometimes passed credibility. Some had their throats slashed. Others appeared half-eaten by mountain lions or bears.

While the settlers blamed the large predators for such attacks, the tribespeople argued that bears or mountain lions would not leave their future meals lying carelessly about the forest. The carnivorous killers would drag their prey back to their cave for safe storage from carrion eaters. The tribespeople all agreed that the murdered victims had been claimed by the windigo.

A German settler named Fraust canoed across the lake one day and vanished forever. His canoe was found, nicely beached on a bank, but only Cheeka knew whatever became of Mr. Fraust.

A multiple tragedy on the lake was also laid to the bloody hands of the windigo. Unafraid of the legends, to which even the white settlers were now willing to add their accounts, a prosperous engineer named Fabre bought a considerable tract fronting the lake, built a fine home for his wife and daughter, and extended an invitation to a pair of young nieces to join them for a summer holiday.

It was on a particularly stifling summer afternoon that the nieces and Fabre’s daughter hung their clothes to a hickory limb and dived into the lake for a swim. When night fell and they had not returned, searchers paddled from the shore to find their lifeless bodies, bobbing in the moonlight.

Perhaps the most dramatic devilment attributed to Lake Sproat’s evil spirit was

the thunderous fate that overtook a settler named Weiner who took up residence on the ill-omened shores in 1910.

For a time, it seemed Weiner was about to snap the jinx that plagued that clouded place until, one night, neighbors heard a horrendous series of explosions that seemed to come from the new homestead.

Rushing to the scene, the neighbors found Cheeka had struck again, this time with unparalleled fury. Weiner's home had been flattened by a terrific explosion, leveled as though some mad mammoth had stomped an angry foot on the substantial cabin. The outbuildings which surrounded the home had burned to the ground, although there seemed no rational explanation for either the explosion or the fires.

Worried friends sifted through the ashes and combed the flattened wreckage of the cabin, but no trace of Weiner was ever found.

The heavy waves of migration that followed poor Mr. Weiner's ascension seemed to cause Cheeka to withdraw farther back into the forest, for soon after, the curse of Sproat Lake seemed to lift itself and the area's idyllic setting soon made it a popular tourist attraction where vacationers from both Canada and the United States flocked without ever being molested by the devil that once owned the lake.

The Native peoples, however, hold to the belief that Cheeka is probably just off on a vacation of his own and that he'll be back some day, with an eye toward collecting some overdue rent.

The Spirit of a Windigo Turned a Greyhound Bus into a Place of Carnage

The Greyhound bus was nearing Portage la Prairie, Manitoba, on its route from Edmonton, Alberta, to Winnipeg on July 30, 2008. There were thiry-seven passengers onboard, plus the driver, and the trip had been uneventful—until the spirit of the windigo suddenly possessed one of the passengers, Vince Weiguang Li. With a bloodcurdling scream, Li began viciously stabbing the passenger in front of him, a young man named Tim McLean. McLean's seatmate, Cody olmstead, twenty-one, said there was no provocation for the attack. McLean was simply sitting quietly, dozing with his earphones on.

Garnet Caton, who was seated in front of McLean, said that Li must have stabbed his victim fifty or sixty times in the chest.

Olmstead said that Li, wielding a huge "Rambo-type" knife, stabbed McLean everywhere—the chest, arms, legs, neck, stomach—everywhere he could reach with his blade.

Olmstead managed to push his way out of the carnage and began running up the aisle of the bus, slapping other passengers awake and shouting that there was a madman attacking his seatmate with a large knife. The bus driver pulled over to the side of the road and opened the door so the pushing, shoving, panicked passengers could exit the bus.

A truck driver seeing the bus parked at the roadside sensed serious problems, and he pulled over to ask what was happening and if he could help in any way.

As Caton, the truck driver, and the bus driver looked in the windows of the bus

they could see Li hacking away at McLean, whom they assumed was dead. As they watched in horror, they could see that the madman had nearly gutted his victim and was now hacking at his neck, apparently seeking to decapitate him.

The three men decided to enter the bus and try to disarm Li, but when they started down the aisle toward him, Li brandished his large knife and ran toward them. The men hastily retreated from the bus and held the door closed as the blood-stained murderer tried to push it open and claim more victims.

Li left the bus door, slashing his knife menacingly in the air. Next, he sat in the driver's seat and started the bus in an attempt to flee the scene. The bus driver managed to disable the bus while Caton and the truck driver kept pressure on the door.

Leaving the driver's seat, Li walked back to the door, holding McLean's head aloft. Then, in a gesture of contempt, he dropped the head in front of the men who were imprisoning him in the bus.

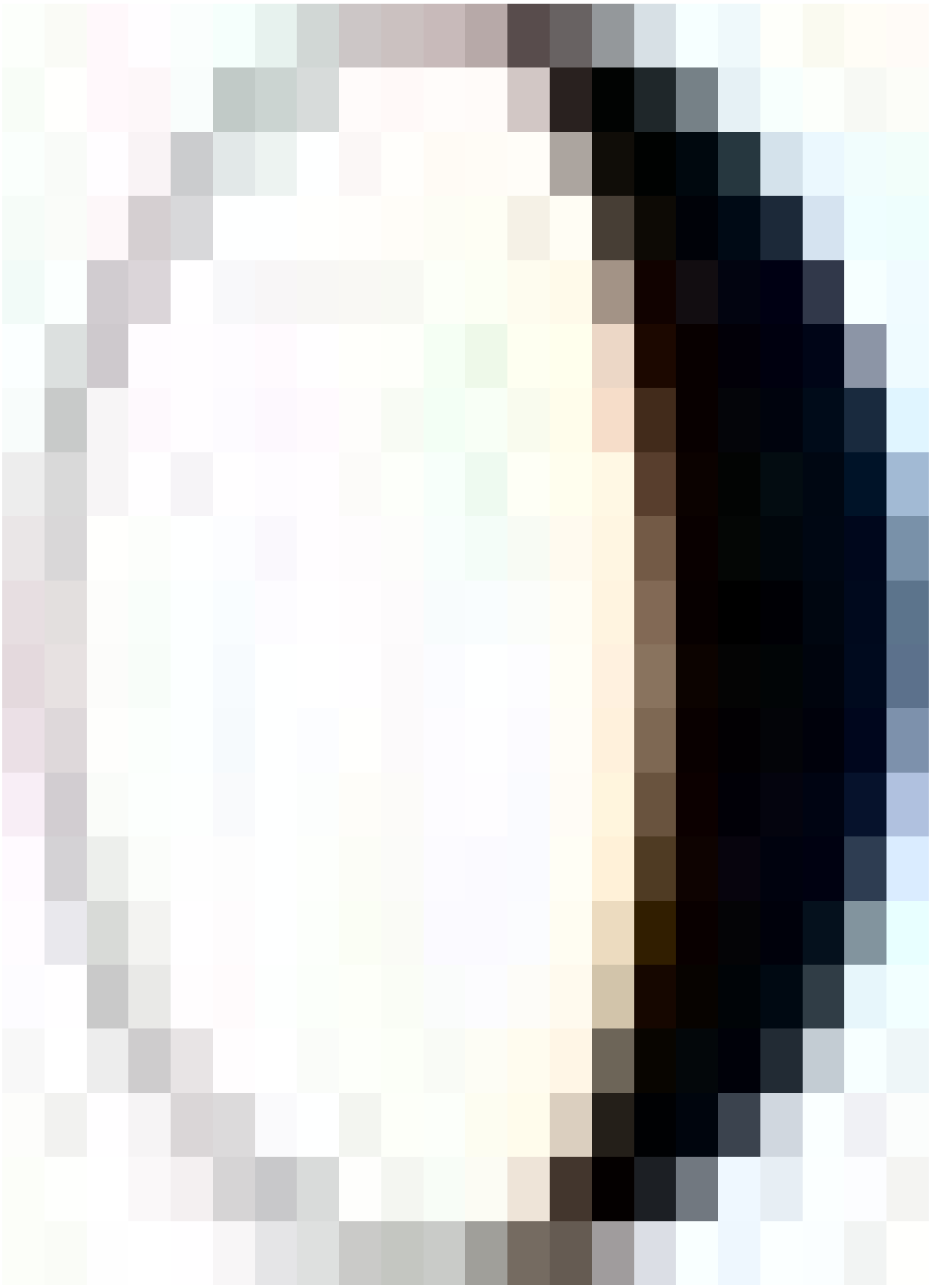
Less than ten minutes after the horrible attack had begun, police cruisers pulled up alongside the bus, followed by a couple of school buses who would take the shocked passengers to a hotel in nearby Brandon.

Caton later told members of the media that as they pulled away in the school buses, they could see Li taunting the police with the head of the unfortunate young passenger in his hands.

Over a year later, on September 2, 2009, ethno-historian Nathan Carlson of Edmonton, one of the world's leading experts on the windigo phenomenon, said

that he had barely had a solid night’s sleep since the incident aboard the bus. Carlson admitted that even though such terrible encounters with the “windigo psychosis” were within the realm of his expertise, he hadn’t been able to get the horror of the attack out of his mind.

The windigo psychosis refers to a mental condition in which the afflicted develops an insatiable desire to eat human flesh. Western psychologists largely identify the psychosis as a culture-bound syndrome, though many members of various Native American tribes believe that the victims of the curse literally turn into windigos.



Witchcraft

Witchcraft, as it was defined by the Grand Inquisitors, is inseparable from werewolves and other shape-shifters. To the Church of the Middle Ages, the emissaries of Satan on Earth were the Witches and heretics who worshipped Diana, who sought to transform themselves into wolves, cats, and other animal familiars, and who practiced human sacrifice and cannibalism. To the Church tribunals, Witchcraft, the old Religion, was synonymous with Satanism.

The late Witch and authority on the craft, Dame Sybil Leek once remarked that Witchcraft as it is usually portrayed in motion pictures has about as much relation to actual craft practices as Gomer Pyle has to the U.S. Marines. “Mind you, Satanism does exist,” she added. “But it’s not the worship of some medieval devil with horns and cloven feet, but of evil for evil’s sake.”

If one were to judge the practice of Witchcraft according to most television and motion picture depictions, one would believe that Witches, the practitioners of the Old Religion, mock Christ and the Christian Church, desecrate the holy ground of other religions, and seek young virgins to bear the Anti-Christ.

“Nonsense,” replied Raymond Buckland, a Witch and a former director of the Buckland Museum of Witchcraft and Magick. “What sort of ceremonies do we have? First of all, there is no kissing of goat’s buttocks, spitting on crosses, or any of other nonsense associated with Witchcraft in the popular mind. Ours is a religion like any other in that we are a group of people meeting together to worship in our particular way. We have prayers and chants; we go through different ceremonies at different times of the year; we do good, so far as we are able, and we abhor and fight evil.”

Continuing his remarks concerning a clarification of the true practices of Witchcraft, Buckland said:

We are polytheistic. We believe there are many gods. Perhaps this would not be so difficult for an outsider to understand if he made a comparison with the one Christian God and the large number of Catholic Saints. In the same way, we have one principal God and the rest are minor, and, in fact, nameless. Along with our principal God, however, we also have a Goddess. Because ours was originally a religion extremely close to nature, we feel there must always be male and female in all things—even in our deities.

In spite of a growing awareness of what Witchcraft is really all about and somewhat more accurate portrayals of the Old Religion on television and in the movies, most Witches still practice their faith in secret. As one Witch once said, “If many of my neighbors knew that I was a Witch, the first time they experienced bad luck or their child became ill, they would scream, ‘Burn, Witch, burn!’ They do not know how many times they have actually been helped by a Witch.”

The thing that seems most to annoy contemporary Witches is that the average person retains a conception that Witches worship the devil. How did Witchcraft come to be portrayed as disciples of the evil adversary of all Christendom?

According to Bill, a young Witch who stoutly defends his faith:

So many paintings and woodcuts from medieval times picture the Horned God as a devil, so I suppose that modern people are just showing the results of several centuries of brainwashing. Of course there was Pan, the lusty, goat-footed god of the Witches of Thessaly.

Some scholars have tried to prove that Witchcraft was a Christian fabrication that took form during the Middle Ages. While Satan, enemy of the Church, may have been born in medieval times, these learned scholars are way off base if they believe Witchcraft was also fashioned in the Middle Ages. They have forgotten about all the Witch cults and mystery religions which were in existence in ancient Greece long before the birth of Jesus. Witchcraft, as we practice it today, is the culmination of the traditions and customs of many centuries.

RICARDO PORTARIO 2010

Witches have long been associated with Satanism and demons, including the werewolf (art by Ricardo Pustanio).

A descendent of a hereditary Witch family that goes back to 1734 stated his conviction that Witchcraft, the Faith of the Wise (Wicca, Old English for “wise” gives us “Witch”), is concerned only with total truth. In his view, not only is Witchcraft one of the oldest of religions, but it is one of the most potent, “bringing as it does, Man into contact with Gods and Man into contact with Self.” In his view, Witchcraft has, in common with all great religions, an “inner experience that is greater than the exterior world, and a discipline that creates from the world an enriched inward vision. Witchcraft can and does embrace the totality of human experience from birth to death, then beyond.”

On August 31, 1972, Gavin and Yvonne Frost of the Church and School of Wicca received a letter from the IRS which granted them federal tax exempt status on the basis of Witchcraft having qualified as a religion. For centuries Witches had been trying to convince the religious and political establishments that their mode of worship really was a true religious experience and should be recognized as such. The Frosts announced that they would charter churches across the United States and that their doors would be open to all who might wish to come, so long as they observed the normal courtesies of reverence and respect:

A Wiccan church will have to have a coven as a guiding element, and the people who lead the coven will have to be initiated Witches. Wicca has no church hierarchy, no King and Queen of the Witches, no clerical board of supervisors. A coven and its church can go off in its own direction. We believe that as soon as a group has orders coming down from on high, it will die. As long as the coven running the church is composed of initiated Witches, they will be on their own.

In October 1998, Phyllis Curott, an Ivy League-educated lawyer who wrote of the inspiration that she had found in Witchcraft in her Book of Shadows, claimed that Wicca is the fastest growing spiritual practice in the United States, with approximately 400,000 adherents.

Citing the new image of Witches as powerful, sexy women in such motion pictures as Practical Magic and the television series Bewitched, Sabrina, the Teenage Witch, and Charmed, entertainment analyst David Davis said: "Suddenly, Witches are younger and cuter—Hollywood is good at picking up trends, and horror is big right now. By making the Witches cuter and more huggable, they can appeal to a larger audience, including women and younger kids."

In the 1990s, according to Phyllis Curott, women are embracing the designation of "Witch" as a term of empowerment: "The next wave of feminism … is the Witch next door." In spite of such positive responses to Witchcraft in the United States, Witches still have reason to keep a very low profile in other nations.

Regional Police Chief Exaud Mmari stated in March 1998 that sixty-four elderly women had been killed in north-central Tanzania on suspicion of practicing Witchcraft. In the Northern Province of South Africa, 1,000 cases of "Witch purgings" were reported to police and other authorities in 1998. Most victims of the purgings are banished from their homes, which are then set on fire to exorcise demons dwelling inside. Many accused Witches have been burned alive according to ancient beliefs that fire will destroy the soul and thus prevent the Witch's spirit from returning to seek revenge. Since the early 1990s, more than 300 South Africans accused of Witchcraft have been killed.

In October 1998, it was revealed that masked death squads in eastern Indonesia had slashed to death more than 100 victims who were accused of being black magic sorcerers. The masked executioners conducted the midnight murders over a four-month period, plunging the remote Banyuwangi district in East Java into

panic.

In 2010, shocked United Nation sources revealed that thousands of young children born as albinos in Africa were slaughtered because they were believed to be Witches.

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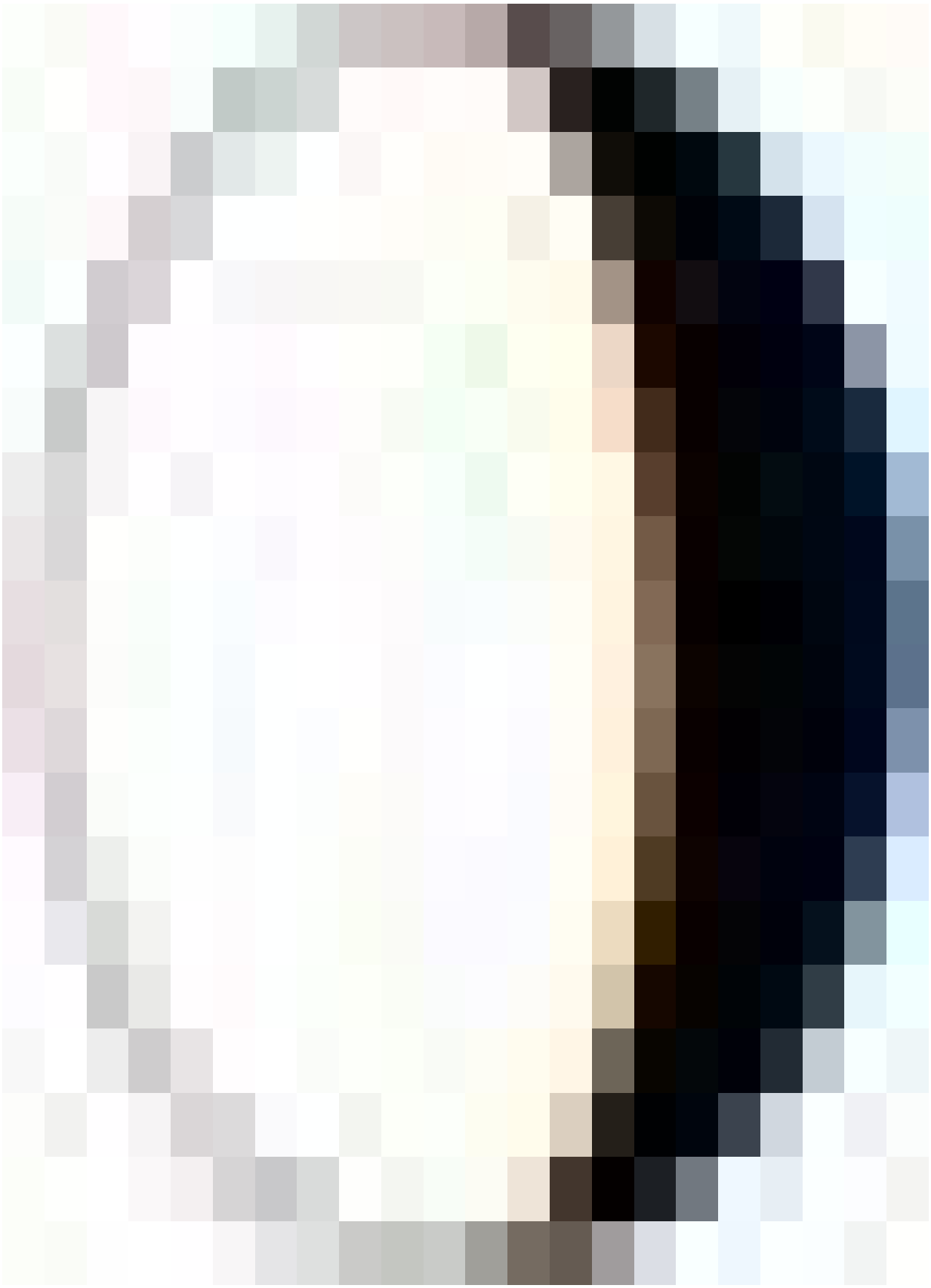

Witchie Wolves

David A. Kulczyk provided an account to Strange magazine, which told of a legend that came to life—to the genuine fear of those who trespassed sacred ground. According to Kulczyk, on the eastern shore of Lake Huron, approximately thirty-four miles north of Bay City, Michigan, located a few miles from a small town named Omer, is a wilderness area of scrubby pines and swampland known as Omer Plains, the home of the “Witchie Wolves.” According to local Chippewa legend, the Witchie Wolves are the invisible guardian spirit dogs that watch over the graves of ancient warriors, attacking any foolhardy enough desecrate the sacred ground.

Kulczyk states that he and friends went twice to Omer Plains, but nobody in his vehicle was brave enough to get out. They could all hear the “hideous, high-pitched laughing bark that came from all directions out of the near total darkness.” Visiting Omer Plains became a kind of male teenager’s rite of passage, Kulczyk said, but few were foolish enough to get out of the their cars. However, he writes:

Several times a year, a skeptical youth, usually an athlete or an outdoors-man type, would take the car and get out of the car—only to be violently knocked to the ground by what always seemed to be an invisible wolf or dog, snarling and snapping at the victim’s head. Screaming and scrambling back into the car, nobody ever stuck around long enough to see what else would happen. I have seen tough guys cry while telling of their experience. I have heard claims of torn clothes, and I have seen scratches and dents on roofs of cars which the owner, straight-faced and sober, would claim weren’t there before the Witchie Wolf attack.

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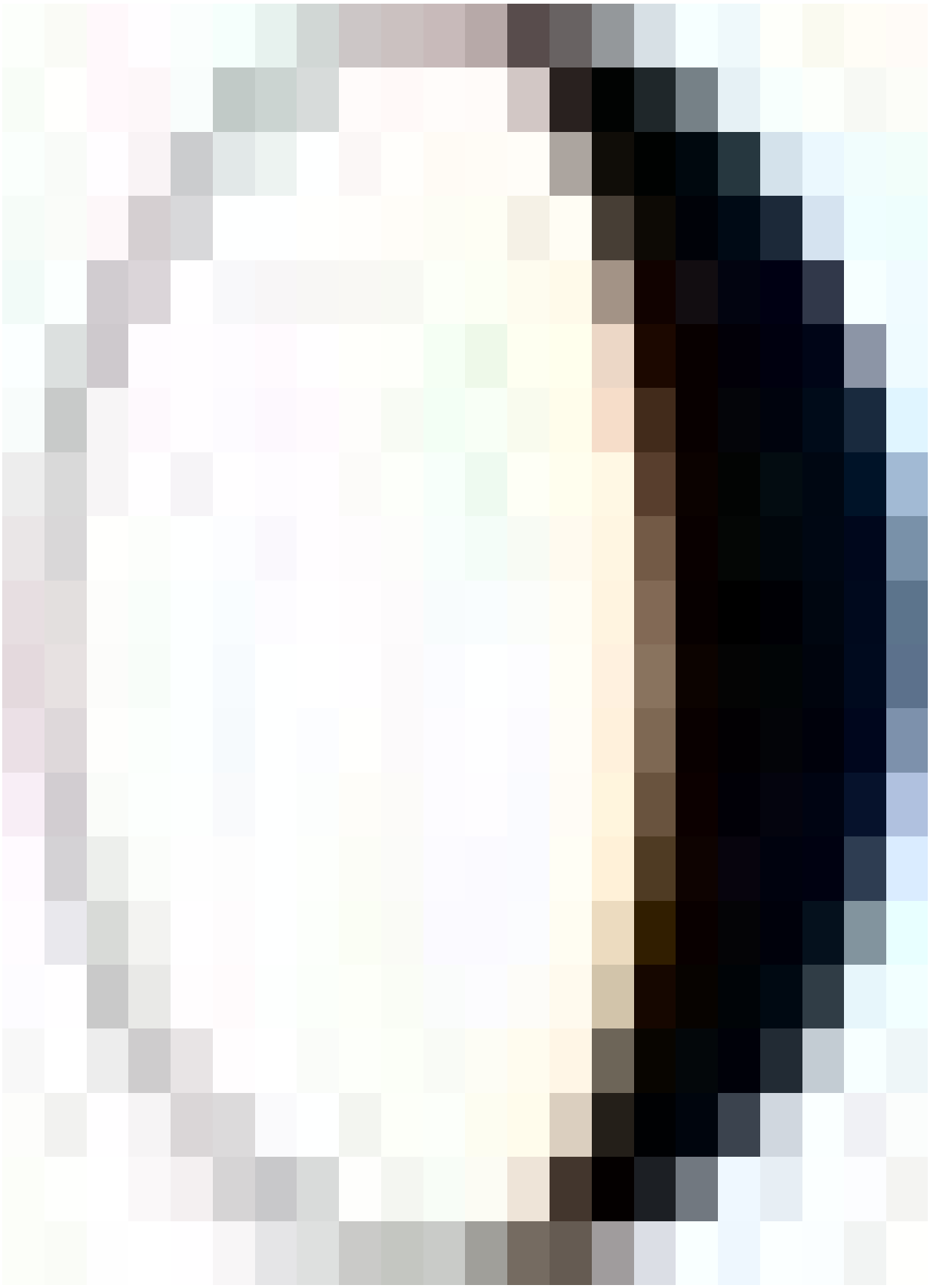

Wolf (movie, 1994)

Two-time Academy Award winner Jack Nicholson (Terms of Endearment [1983], As Good As It Gets [1997]) cut his acting teeth in such Roger Corman low-budget horror films as The Terror (1963) and The Raven (1963) playing opposite such legends in the creepy genre as Boris Karloff, Peter Lorre, and Vincent Price, so it was time that he apply his "werewolf smile" and grow some fangs to portray a werewolf in Wolf (1994)—especially after he did such a masterful job playing a horny little devil in The Witches of Eastwick (1987). Nicholson portrays Will Randall, a rather meek and mild book editor of a New York publishing company, who hits a large animal with his car while driving on a snowy, stormy night. As he gets out of his car to investigate and bends to see to the animal, he discovers that it is a wolf—and he is bitten. Slowly, as the transmutation begins, the Clark-Kentish Randall begins to evolve into a lupine superman, for, as he must eventually acknowledge, he was bitten by no ordinary wolf.

John Stanley writes, "Amazing, isn't it, when skilled filmmakers can take an old B-movie plot, update it, give it modern sensibilities, and presto—a tired old idea lives again in exciting, new form. This is nothing more than a remake of The Wolf Man."

Well, yes, but as Lawrence Talbot began to succumb to the lycanthropic impulses surging through his body, he was never as cool, sassy, and stylish as Nicholson's Will Randall. True, Randall does have his moments of introspective anguish, but he also enjoys his moments of lycanthropic triumph, such as the perverse manner in which he marks his territory in his office. And never did Talbot as the Wolf Man have to go fang to fang in a fight to the death with another werewolf (James Spader) over his lady love (Michelle Pfeiffer).

Jack Nicholson is a mild-mannered book editor who is utterly transformed when he is bitten by a wolf in 1994's Wolf.

The accomplished director's touch employed by Mike Nichols (Who's Afraid of Virginia Woolf? [1966], The Graduate [1967], The Bird Cage [1996]) elevates what could have been another romp down cinematic werewolf lane into a stellar film. Makeup master Rick Baker (Star Wars [1977], An American Werewolf in London [1981], Harry and the Hendersons [1987]) provides werewolf transformations that fulfill all expectations, and the script by Jim Harrison and Wesley Strick is well done with very effective dialogue that never overindulges in werewolf clichés.

Nicholson's costar Michelle Pfeiffer had portrayed a shape-shifter early in her career when in Ladyhawke (1985) she transformed each day into a hawk while her lover (Rutger Hauer) transmutated into a wolf each night, an evil spell keeping them forever apart—until a young squire (Matthew Broderick) helps break the curse. In The Witches of Eastwick she fell under a spell once again, this time cast by a seductive devil (Jack Nicholson). And in Batman Returns (1992), her Catwoman practically stole the film from Michael Keaton as Batman and Danny DeVito as the Penguin.

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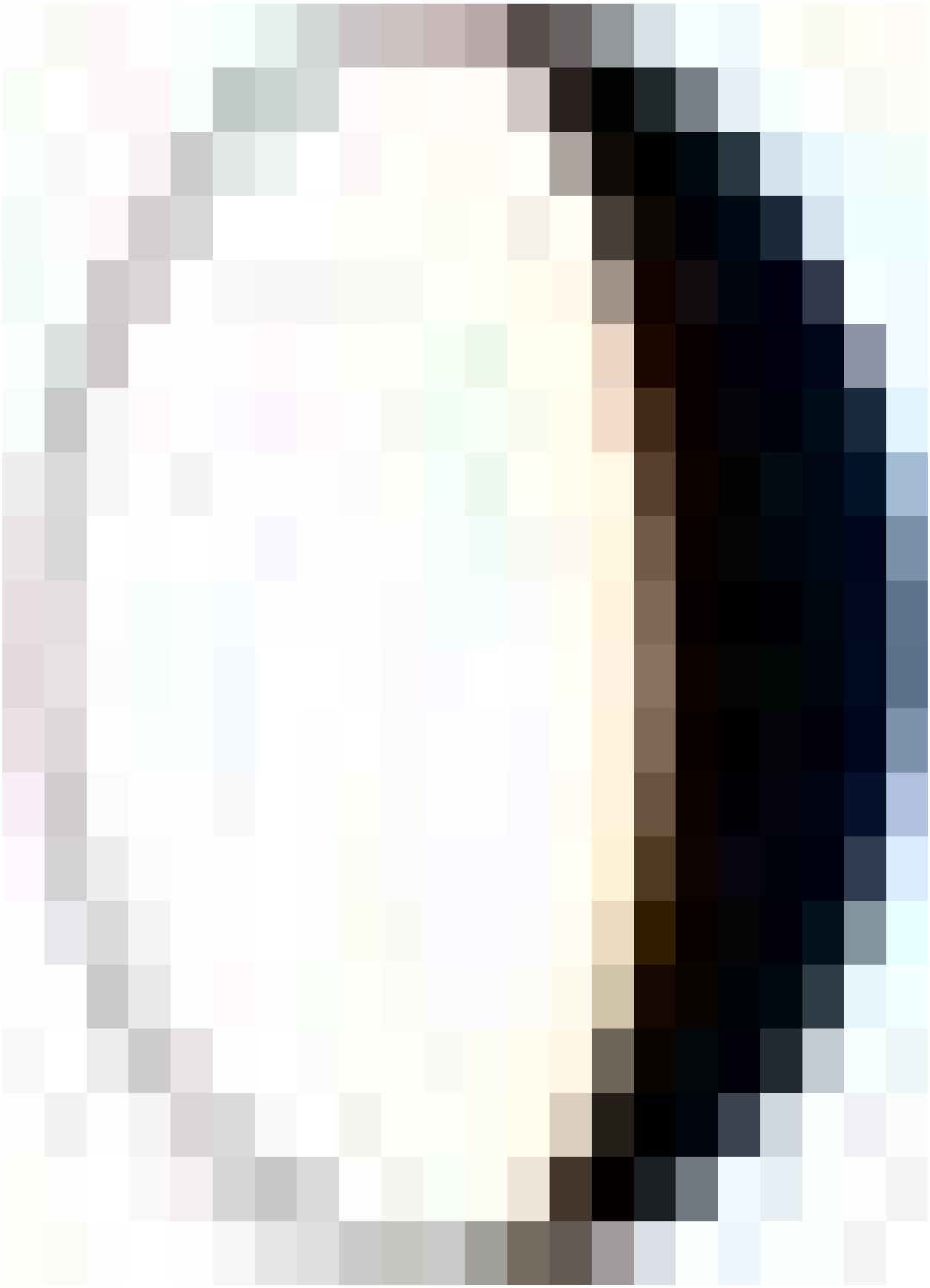
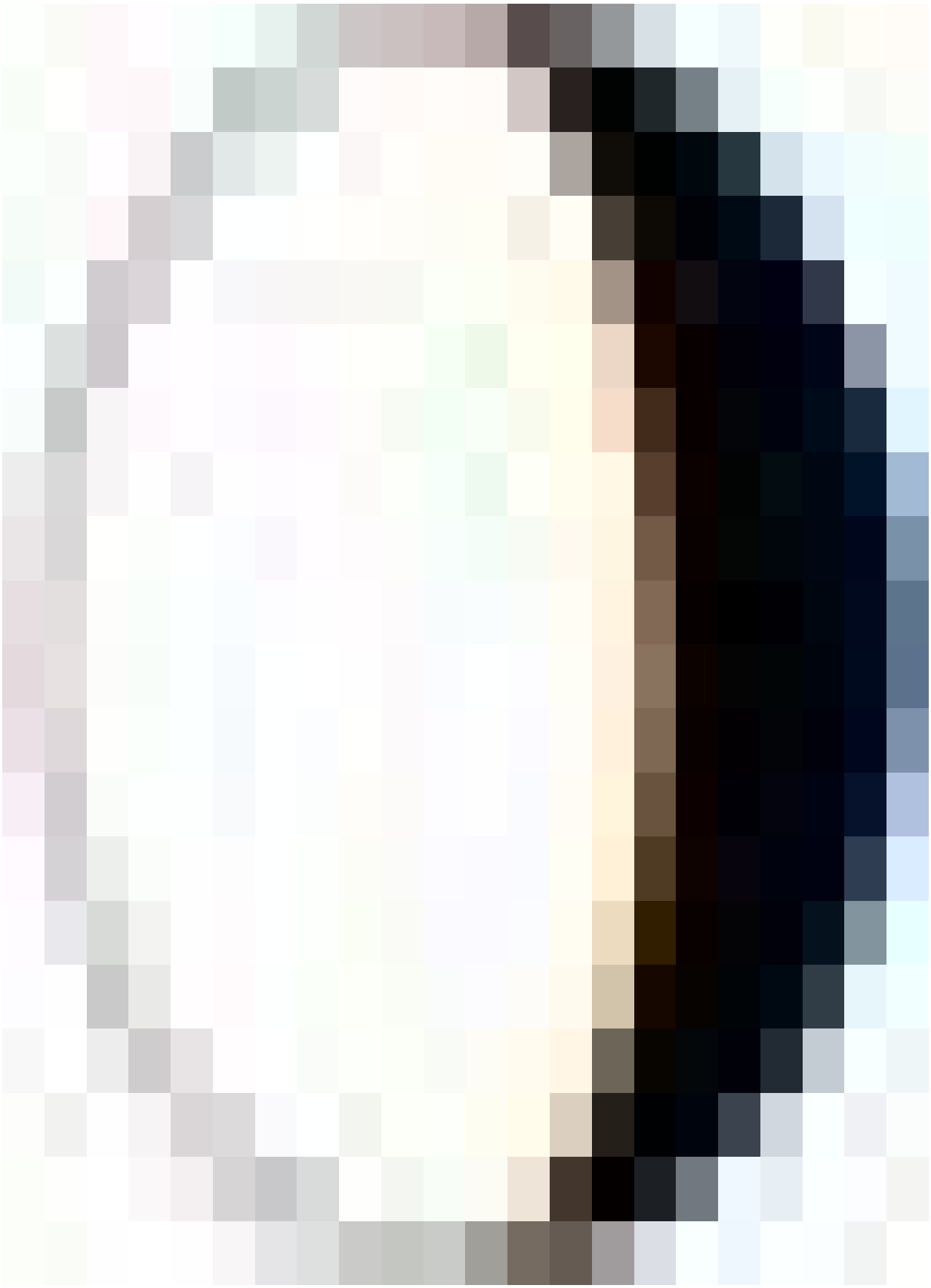


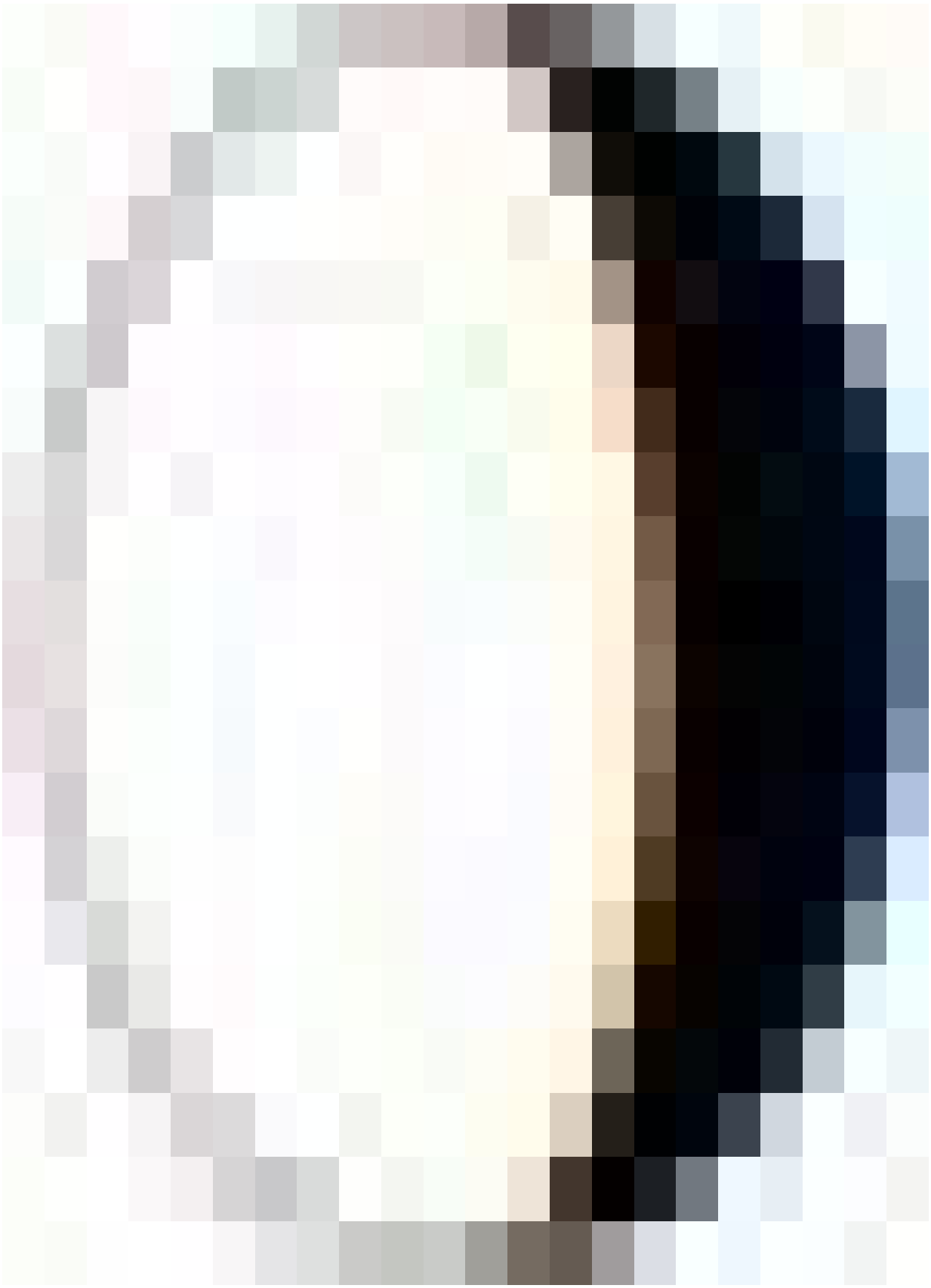
Wolf Belt

According to the folklore of Northern Europe, one of the most common methods by which one transformed himself or herself into a wolf was to put on a wolf belt. The belt was basically a strip of wolf hide with the hairs still attached. Some men put on such a belt simply to become more wolflike, to summon courage and to display savage prowess in battle or to bring about extraordinary strength while performing tasks of heavy labor. Such applications of the wolf belt were acceptable, even common, and were considered charms or talismans. When, however, the wolf belt had received the magical ministrations of a sorcerer, it bequeathed to the wearer the ability to shape-shift into the form of a wolf. The basic motivations for such transformations were to enable the wearers of the belt to go out into the night and attack their enemies or their enemies' livestock.



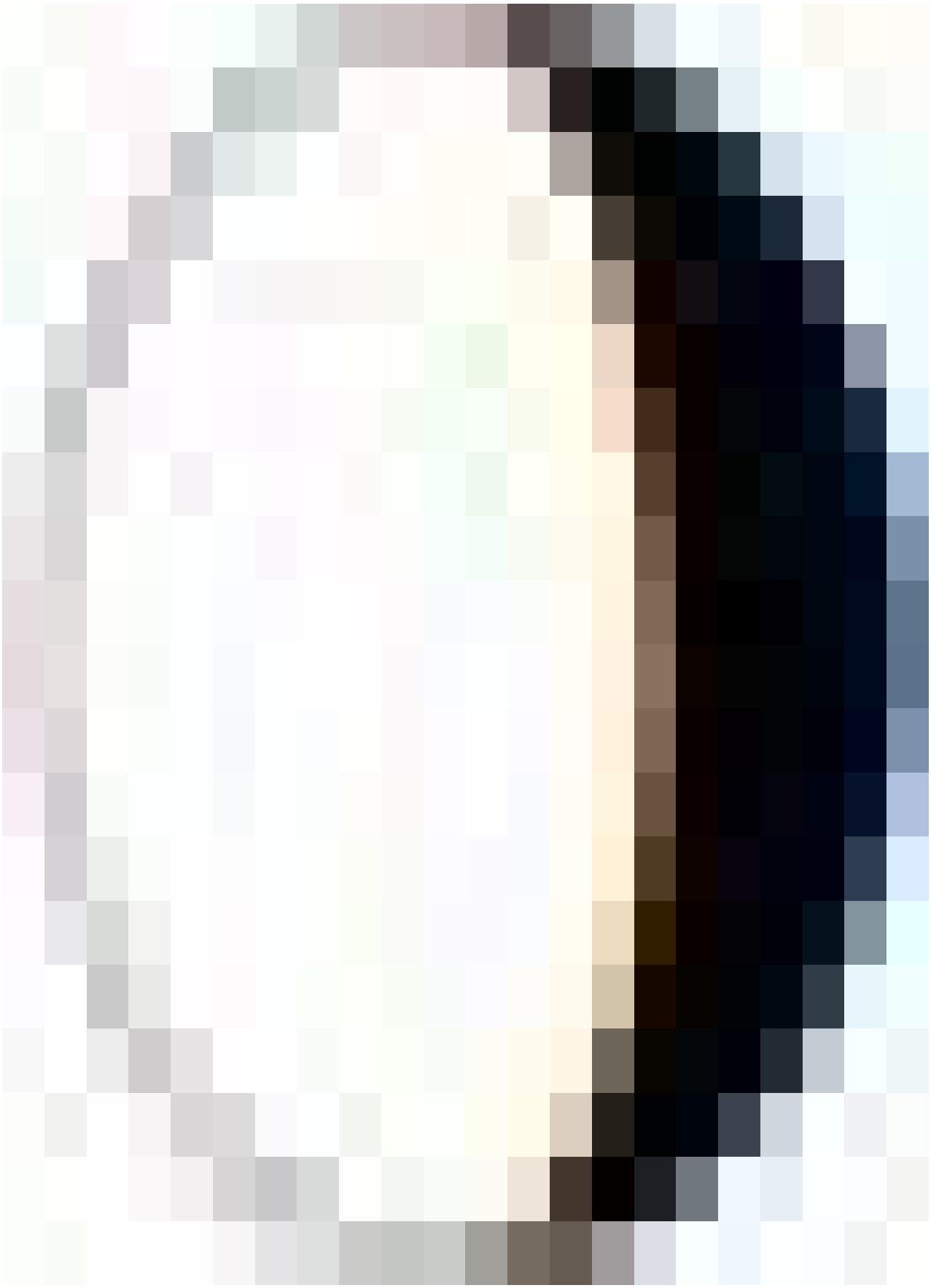
Wolfen (movie, 1981)

Very loosely based on Whitley Streiber’s novel of the same name, the film reveals an ancient species of wolves that are possessed of superintelligence and who regard humans as careless interlopers on Earth. All this gets somewhat jumbled in the movie, however, and we are left with a thriller about a police detective investigating a series of murders that are attributed to a mysterious pack of wolves running wild in the Bronx. Somehow the superspecies of wolves plot gets blended together with the plight of Native Americans who also had their territory usurped by newcomers to the scene. Michael Wadleigh directs Albert Finney, Diane Verona, Gregory Hines, Edward James olmos, and Tom Noonan.



The Wolfman (movie, 1915)

This early version of a werewolf story was filmed in 1915 by Reliance-Mutual Motion Picture Company. It was directed by Paul Powell. The cast included Jack Brammall, William H. Brown, Richard Cummings, William Hinckley, Alberta Lee, and Ralph Lewis.



The Wolf Man (movie, 1941)

While more contemporary movie audiences have thrilled to the awesome lycanthropic transformations achieved by special effects and makeup geniuses Rick Baker (An American Werewolf in London, 1981) and Rob Bottin (The Howling, 1981), the image that still best captures the essence of the werewolf legend for millions of horror fans around the world is that of Lon Chaney Jr. loping through the pseudo-Welsh mists in The Wolf Man (1941).

Universal Pictures had been considering a film about werewolves since 1933, though they had no script or any clear concept of what the film would be. The French-born director, Robert Florey, who had come to Hollywood in 1921 and had worked as a scriptwriter on Frankenstein (1931), thought the notion of a classic werewolf tale would be an ideal vehicle for Boris Karloff as a follow-up after the Frankenstein Monster and the title role in The Mummy (1932). Curt Siodmak, the younger brother of director Robert Siodmak, had left his native Germany and arrived in Hollywood in 1937. Siodmak had written the scripts for The Invisible Man Returns, Black Friday, and The Ape, all released in 1940, so he felt a special challenge in developing the Wolf Man to achieve the status of Hollywood's latest horror icon. It was Siodmak who created the "authentic ancient gypsy malediction" for the character of Gwen Conliffe (Evelyn Ankers) to utter:

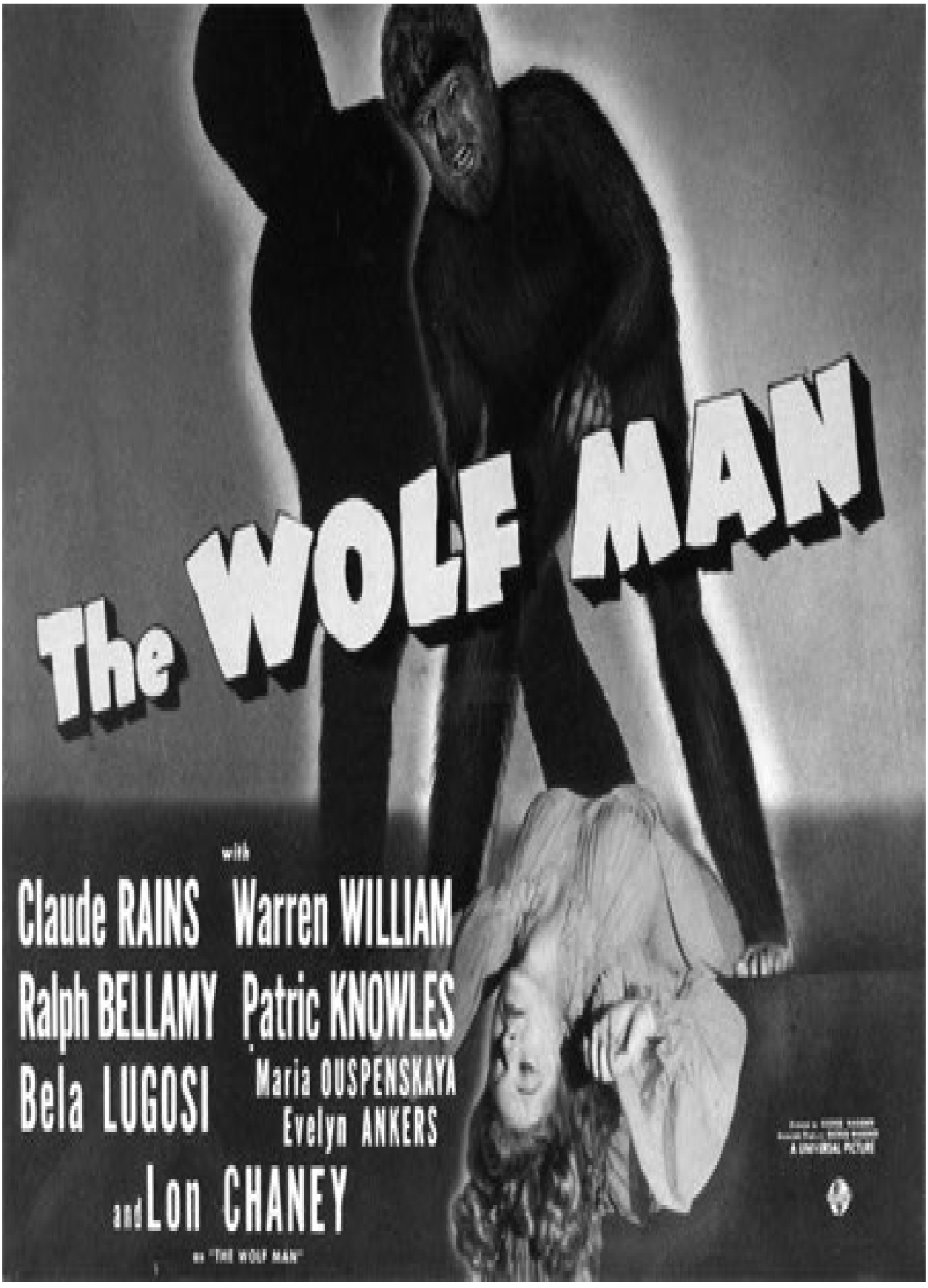
Even the man who is pure at heart

And says his prayers by night

May become a wolf when the wolfbane blooms

And the moon is clear and bright.

Although the story was set in Wales, it might as well have taken place in Vasaria, the fictitious, multicultural land where a number of the other Universal monster films would occur. Lawrence Talbot (Lon Chaney Jr.) has come home to Wales from the United States where he has received an education, thus accounting for his American accent. Chaney's accent was not the only one out of place for a Welshman, for other alleged lifelong residents of the little Welsh village, such as Warren Williams, Ralph Bellamy, and Fay Helm were also Americans. It didn't matter that Maleva (Maria Ouspenskaya) the gypsy fortune teller spoke with a Russian accent, for, of course, she was a mysterious "foreign" woman. And who would quibble that her son the werewolf (Bela Lugosi) spoke what few lines he had with a Hungarian accent?


The WOLF MAN
with
Claude RAINS
Warren WILLIAM
Ralph BELLAMY
Patric KNOWLES
Bela LUGOSI
Maria OUSPENSKAYA
Evelyn ANKERS
and Lon CHANEY
as "THE WOLF MAN"
A UNIVERSAL PICTURE

A poster for the 1941 version of The Wolf Man, starring Lon Chaney Jr.

After Lawrence has installed a large telescope in his father's library, he tests it on the village below and focuses on an attractive shopkeeper (Evelyn Ankers). The young man visits the shop, flirts with Gwen Conliffe, buys his father a gift of a walking stick with a silver wolf's head ornament, and makes a casual date to visit the gypsy camp that evening. As Gwen's friend, Jenny Williams (Fay Helm) is having her fortune read by Bela (Bela Lugosi), the gypsy marks her as the next victim for his lycan-thropic bloodlust. Talbot interrupts the attack, but Bela, in the form of a wolf, wounds him, thus infecting him with the curse of the werewolf. When the full moon rises, Talbot undergoes a process of transformation that pays tribute to the makeup wizardry of Jack Pierce and would set the standard of such cinematic transmutations for decades to come. Ironically, it is Sir John's silver-headed cane that strikes the fatal blow on the rampaging werewolf that has been stalking the misty Welsh moors, and the Lord of Talbot Castle is shocked to discover, as the transformation reverses from monster to man, that he has killed his own son.

Talbot did not stay dead. Universal resurrected the character in Frankenstein Meets the Wolf Man (1943), House of Frankenstein (1944), House of Dracula (1945), and Abbott and Costello Meet Frankenstein (1948), each time with Lon Chaney Jr. portraying the anguished and sympathetic Talbot, seeking somehow to stay the lycan-thropic curse and stop killing people.

Evelyn Ankers, the attractive British leading lady who left the Isles for Hollywood to become the motion pictures' "scream queen," appeared in a number of films in the horror genre, including The Ghost of Frankenstein (1942), The Mad Ghoul (1943), and The Frozen Ghost (1945).

Patric Knowles, the handsome British leading man who stole Olivia de Havil-

land’s heart away from Errol Flynn in The Charge of the Light Brigade (1936), returned with Chaney/Talbot in Frankenstein Meets the Wolf Man as Dr. Mannering, who tries to help his friend break the curse of the werewolf but who becomes distracted while following Dr. Frankenstein’s notes to rebuild the Monster.

The distinguished actor Claude Rains had already appeared in the title role as The Invisible Man (1933) and The Man Who Reclaimed His Head (1934) among many other films in the mystery or horror genre before playing Sir John Talbot. He received Academy Award nominations for Casablanca (1942), Mr. Skeffington (1944), and Notorious (1946).

The Wolf Man created a number of werewolf traditions that became cinematic werewolf dogma in many horror films to follow:

People become werewolves after being bitten or scratched by a werewolf.

Upon the rising of the first full moon after surviving the attack by the werewolf, the victims are themselves transformed into werewolves. Such shall be their fate forever.

The process of transformation causes fangs and claws to grow, hair to sprout all over the body, and human compassion to be clouded by blood lust. Werewolves retain an upright, two-legged human body shape and continue to wear the clothing in which they were attired before the transformation began. Shoes are the only items of apparel discarded before the lycanthropes terrorize the moonlit countryside.

Wolfsbane is very effective at keeping a werewolf at bay. Garlic is also a decent werewolf deterrent, and a pentagram might save your life if it is made of silver and displayed prominently where the beast can see it before it tears out your throat. There is a troublesome contradiction here, for a werewolf also sees the sign of the pentagram over its next victim.

An object made of silver is the only thing that can kill a werewolf. (A silver bullet in the heart would be added in Frankenstein Meets the Wolf Man, 1943.)

With these rules for lycanthropic behavior, manners, and mores firmly established in The Wolf Man, Universal rewrote centuries of werewolf lore and legend. The new dogma went unchallenged for decades and for dozens of horror movies in which werewolves were central or important characters.

Sources:

Katz, Ephraim. The Film Encyclopedia. New York: Perigee, 1979.

Stanley, John. Creature Features. New York: Boulevard, 1997.

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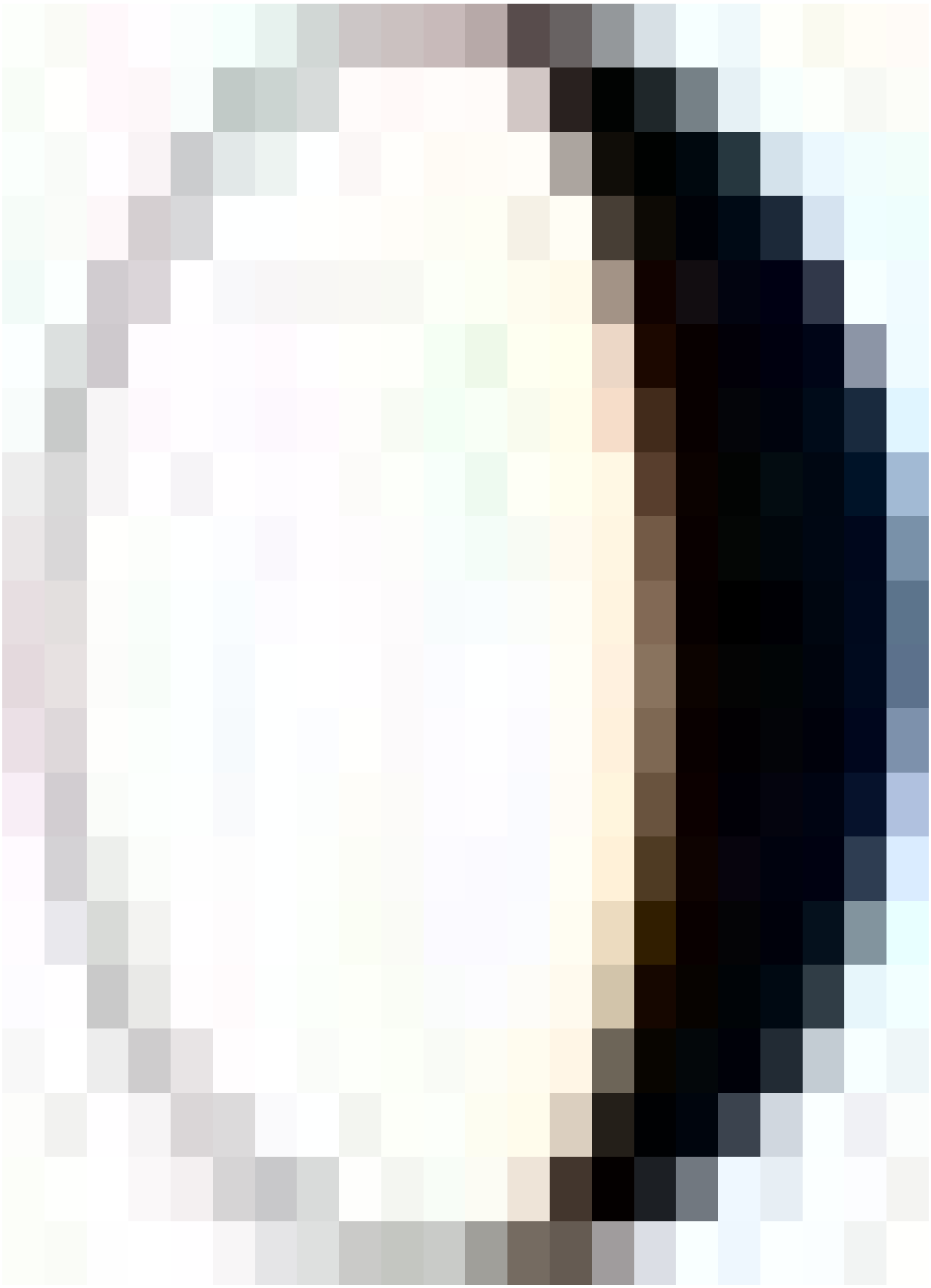
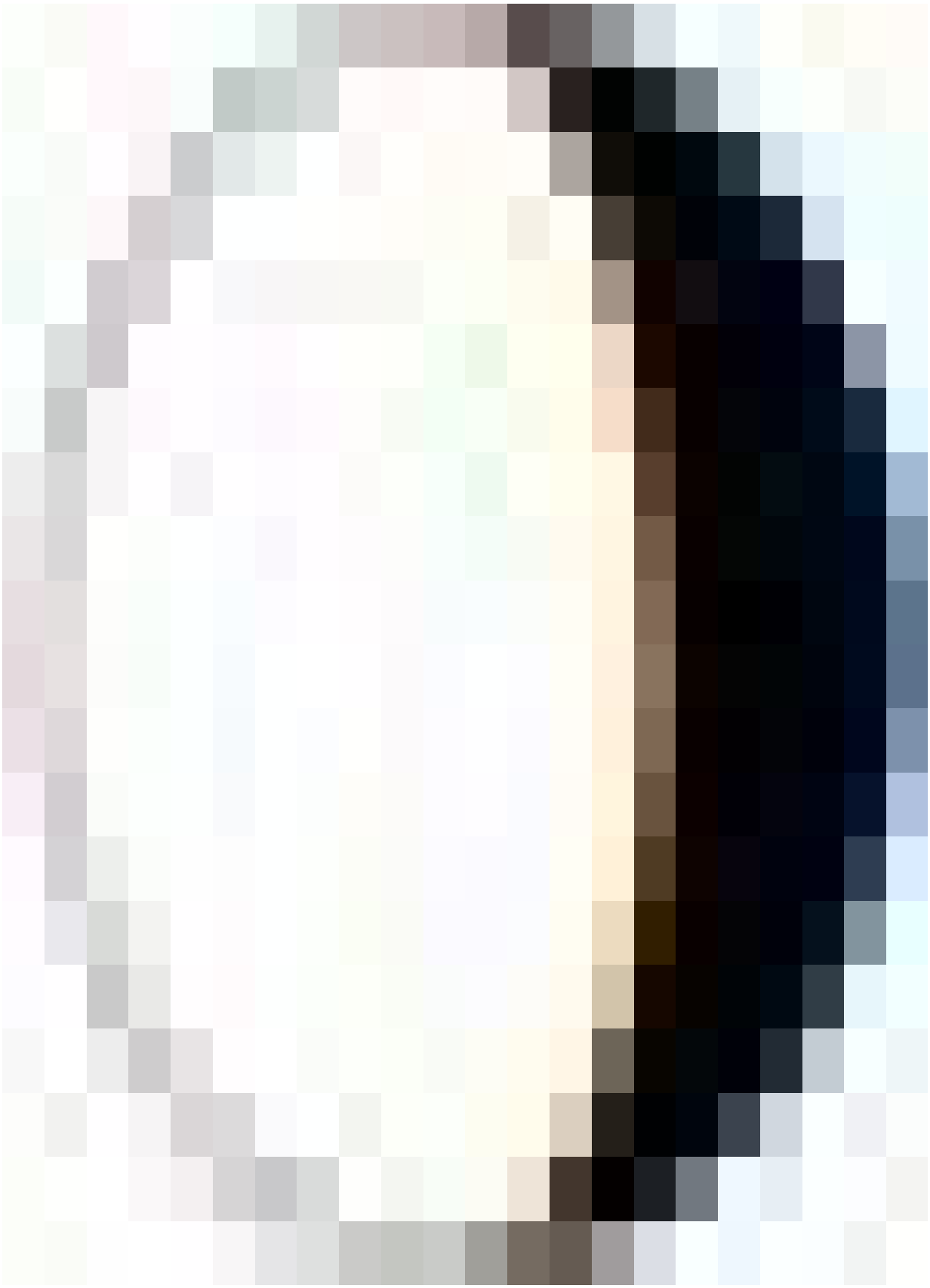


The Wolf Man (movie short, 1999)

This animated short shares only the familiar title of the classic Lon Chaney Jr. film and none of the plot line. Produced by the United Kingdom company Tomato Films, the story tells of a scientist who lives in the middle of a wooded area frequented by packs of wolves. As he sits in his study, exploring the stars in the night sky and watching occasional videos, he indulges in flights of fantasy in which he visualizes himself as werewolf, running, howling, and hunting with the wolf packs. As the thought of becoming a Wolf Man becomes an obsession with the scientist, he begins to feel the transformative power of the moon reaching down to him and calling to him to become a creature of the night. The animated film was directed by Tim Hope. Waen Shepherd voiced the scientist/Wolf Man.



The Wolfman (movie, 2010)

There was great excitement in March 2006, when werewolf aficionados learned that Universal Pictures was remaking The Wolf Man. Although there was some curiosity when Puerto Rican actor Benicio Monseratte Rafael Del Toro Sanchez was revealed as the choice to play the Wolf Man, it was assumed that adjustments would be made in the script—as with Lon Chaney Jr. in the original film version—to explain how an American would be Sir John Talbot's son. Besides, film buffs knew that Benicio Del Toro was an excellent actor who had been a fan of the original film and who was a collector of werewolf memorabilia. When it was announced that Anthony Hopkins would play Sir John Talbot, Emily Blunt would be Gwen Conliffe, and Hugo Weaving would enact Inspector Francis Alberline, it seemed that a dream cast had been assembled to do proper homage to a classic motion picture that was dear to the hearts of werewolf fans worldwide.

The film's release was first planned to be in time for a Halloween audience in 2009. Then it was postponed to February 12, 2010.

When The Wolfman was at last shown to an eager audience of werewolf and horror enthusiasts, the fair-minded among them reported that the remake must be judged on its own merits as a modern revamping of the original with state-of-the-art CGI transformations and incredible werewolf makeup. (Rick Baker would earn an Academy Award for makeup in 2011). Those who were expecting a faithful remake of the original film announced in no uncertain terms that they considered the new version to be a resounding disappointment. Those who had never seen the original and who had no expectations concerning the film other than that they wished to see a competently made werewolf story with some chills and thrills were likely to be satisfied.

The basic thread of the storyline remains the same: Lawrence Talbot is bitten by a werewolf, turns into a lycanthrope during the full moon, loathes and despises his blood lust, and is eventually killed by a silver bullet (not a silver-headed cane, as in the original). Other than the bare bones of the plot, there is little that would reflect the original motion picture classic.

In the 2010 version of The Wolf Man, Talbot Hall is no longer in Wales in contemporary times, but in Blackmoor Woods, in the English countryside of 1891. Lawrence Talbot has not been studying abroad, but has become a renowned Shakespearean actor. The film begins with Maleva, the gypsy (Geraldine Chaplin), reciting the famous rhyme: “Even a man who is pure of heart and says his prayers by night may become a wolf when the wolfs bane blooms and the autumn moon is bright.” Gwen Conliffe offered the verse in the original film, but a good many fans of the 1941 classic “remember” the old gypsy woman played by Maria Ouspenskaya as having pronounced the curse so that liberty taken with the original did not really matter.

In the new film, Lawrence is committed to an insane asylum by Sir John as a boy after he believed that he had seen his mother commit suicide. Lawrence also has a brother Ben (Simon Merrells) in this version who is engaged to Gwen Conliffe. After Ben is mauled and murdered by a monstrous creature in the forest, Gwen, who only knows that her fiancé has disappeared, goes to Lawrence, who is performing Hamlet in London, and asks him to come home to search for his brother. Lawrence travels by train to Blackmoor and learns from Sir John that Ben’s body had just been found and is being kept at the local slaughterhouse. The butcher hands over Ben’s personal effects, and Lawrence is intrigued by a medallion that shows a monk flanked by two wolves. Locals in a bar insist that gypsies camped outside of town murdered Ben. Others among them remember that the town once suffered werewolf attacks.

Lawrence visits the gypsy camp that night and meets Maleva, who warns him that something evil killed his brother. Suddenly, a large wolflike creature attacks the camp, slaughtering a number of gypsies. Lawrence tries to rescue a young

boy from the vicious monster, but he is bitten on the shoulder before the beast is driven away by a number of armed townspeople.

Gwen nurses Lawrence back to health, but awful dreams have already invaded the actor’s mind. Sir John’s manservant, Singh (Art Malik), shows Lawrence the silver bullets that he always keeps handy and warns him that something dark and evil dwells in the dark woods of Blackmoor. Lawrence sends Gwen back to London, and after he has witnessed Sir John being bound by Singh and locked in a shrine to Solana, Lawrence’s mother, he attempts to leave Talbot Hall. It is then that Lawrence turns into the Wolf Man, killing a number of townspeople who had been searching the woods in a mission to track down the monster.

BENICIO
DEL TORO
ANTHONY
HOPKINS
EMILY
BLUNT
HUGO
WEAVING
WOLFMAN
EIN MYTHOS ERWACHT ZUM LEBEN

The 2010 cinematic remake of The Wolf Man had a terrific cast, including Anthony Hopkins, but it proved a disappointment for many fans of the original.

Sir John leads the police to the place where his confused and bloody son is hiding, and Lawrence is taken to the same asylum in London, where he was incarcerated as a boy. Later, Sir John visits Lawrence and confesses that many years before, while hunting in India, he was bitten by a boy who infected him with lycanthropy. It is now clear to Lawrence that he had not witnessed his mother commit suicide, but he had seen his father transform into a werewolf and kill her.

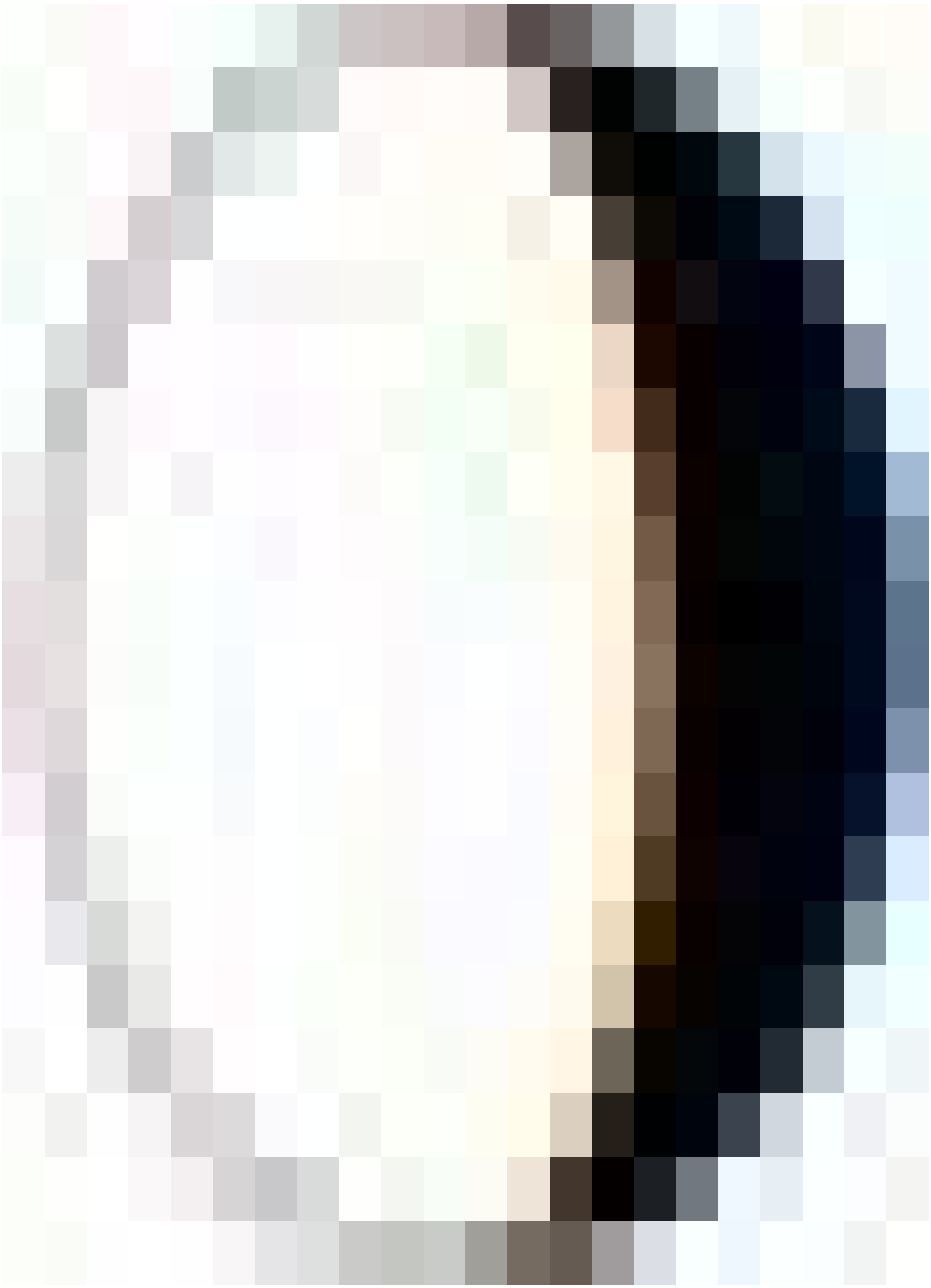
After being subjected to a number of experiments by a sadistic doctor, Lawrence changes into the Wolf Man and charges through London with the intent of returning to Talbot Hall. He kills many people before making his way to Gwen's shop. Learning the terrible truth at the same time that she realizes she loves Lawrence, she sets about studying lycanthropy in an effort to help him.

The climax of the film occurs when the full moon rises and Sir John and Lawrence transform into werewolves and engage in a fight to the death. Although the older alpha male appears at first to be winning the struggle, Lawrence manages to kick his father into a fireplace, where he bursts into flames. Lawrence also engages in the time-honored rite of beheading a werewolf.

Gwen and Inspector Aberline arrive at about the same time and witness Lawrence as a werewolf standing victorious against the backdrop of Talbot Hall, now engulfed in flames. Aberline fires at the creature with his revolver, which is loaded with silver bullets, but Gwen jars the inspector's arm so he misses. The Wolf Man flees into the woods of Blackmoor with the inspector and a mob of

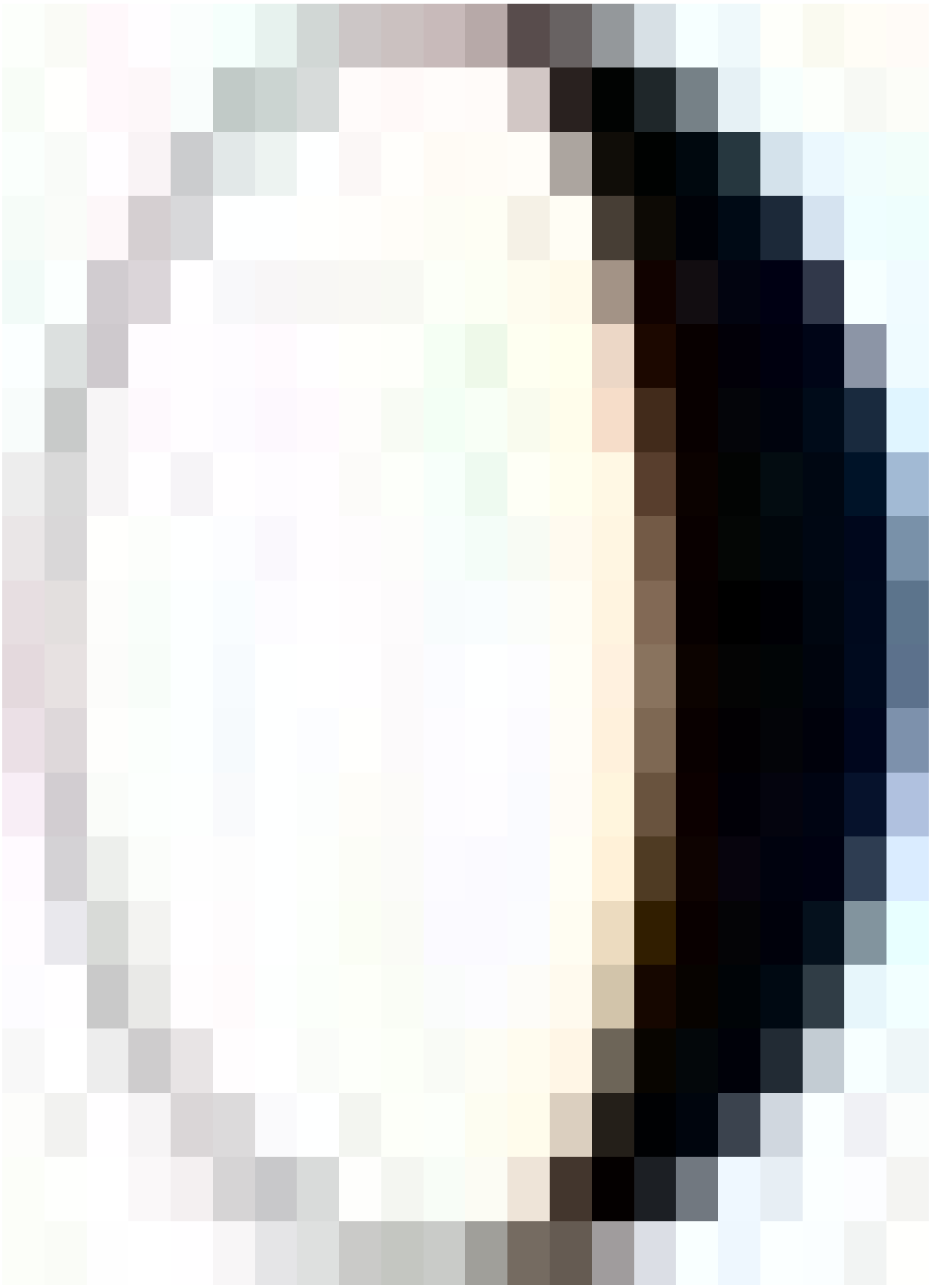
townspeople in close pursuit. Gwen finds him first and dispatches Lawrence with a silver bullet, the only thing, Maleva told her, that, together with someone who loved him pulling the trigger, could ever kill a werewolf. As the flames continue to consume Talbot Hall, Gwen muses: “It is said there is no sin in killing a beast, only in killing man. But where does one begin and the other end?”

Inspector Aberline is wondering the same thing, as he looks up at the full moon and gingerly touches the wound that the Wolf Man inflicted upon him.



Wolfman: A Cinematic Scrapbook (movie, 1991)

This ia a compilation of selected film clips from the cinematic careers of such professional werewolves as Lon Chaney Jr., Oliver Reed, John Carradine, Bela Lugosi, and others.



Wolfsbane

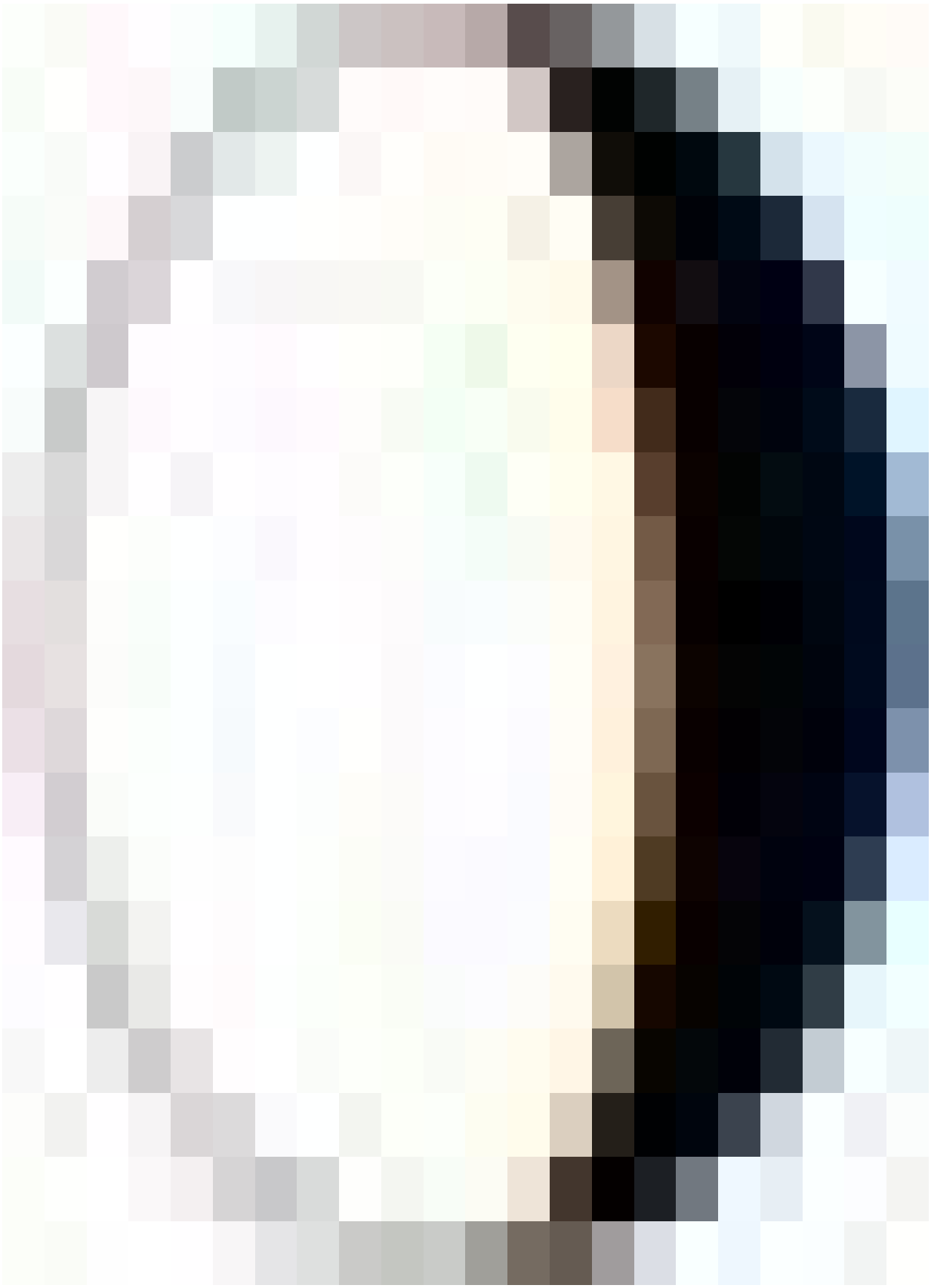
If applied in fatal dosages, wolfsbane would truly repel a werewolf or any other physical being, for it is extremely poisonous. Perennial herbs of the buttercup family (Ranunculaceae) are divided into two genera: Aconitum and Eranthis. The flowering Aconitum branch, which includes wolfsbane or monkshood, is the deadly one for it exudes the substance aconite. In Nepal, where the most poisonous variety grows, warriors used the flower to tip their arrows or to turn their enemies' wells into lethal water supplies.

In the skillful, caring hands of an herbalist, however, proper dosages of wolfsbane can be a very effective pain-reliever or a tonic. Since so many of the Witches of the Middle Ages were accomplished herbalists, it is easy to assume that they knew well how to apply wolfsbane for curative or destructive purposes. While the fabled ointment that could transform the sorcerer into a werewolf is sometimes thought to be wolfsbane, the potion would need to be mixed with extreme care or certain death would have resulted. It is possible, of course, that the correct proportions could have created a hallucinogenic effect that might have caused the initiate to believe that he had shape-shifted into a wolf.

Sources:

Larousse Dictionary of World Folklore. New York: Larousse, 1995.

Aconitum napellus, a type of wolfsbane, contains a poison called aconite that, if used carefully in lower dosages can also be a pain reliever. It could possibly also cause hallucinations that convince the patient he or she is a werewolf.



Wolfstone

According to very old accounts in the Fichtel Mountains of Germany, a shepherd had grown very disgruntled with wolves carrying off his sheep. It seems as though, try as he might, he was never able to catch the creatures in the act so that he might kill them. Then, one day, he saw a large wolf creep out of the forest and snatch a lamb from the flock. The shepherd ran after the beast, but the wolf was much too fast, even as it ran with its prey.

The next day, the shepherd acquired the services of an expert huntsman to accompany him to the pasture. Although the huntsman was known to be an excellent shot, when the wolf approached to steal another lamb, the bullets he fired seemed to be of no avail.

The next morning the shepherd noticed that an elderly woman long suspected of practicing evil sorcery was limping. When he inquired of her injury, she snapped at him angrily that it was none of his business and hurried away. Suspecting that she could have transformed herself into a wolf, the shepherd reported her, and the old woman was interrogated, flogged, and chained securely in a cell. But when the jailers went to look in on her, they discovered to their amazement that she had totally disappeared, leaving the chains behind.

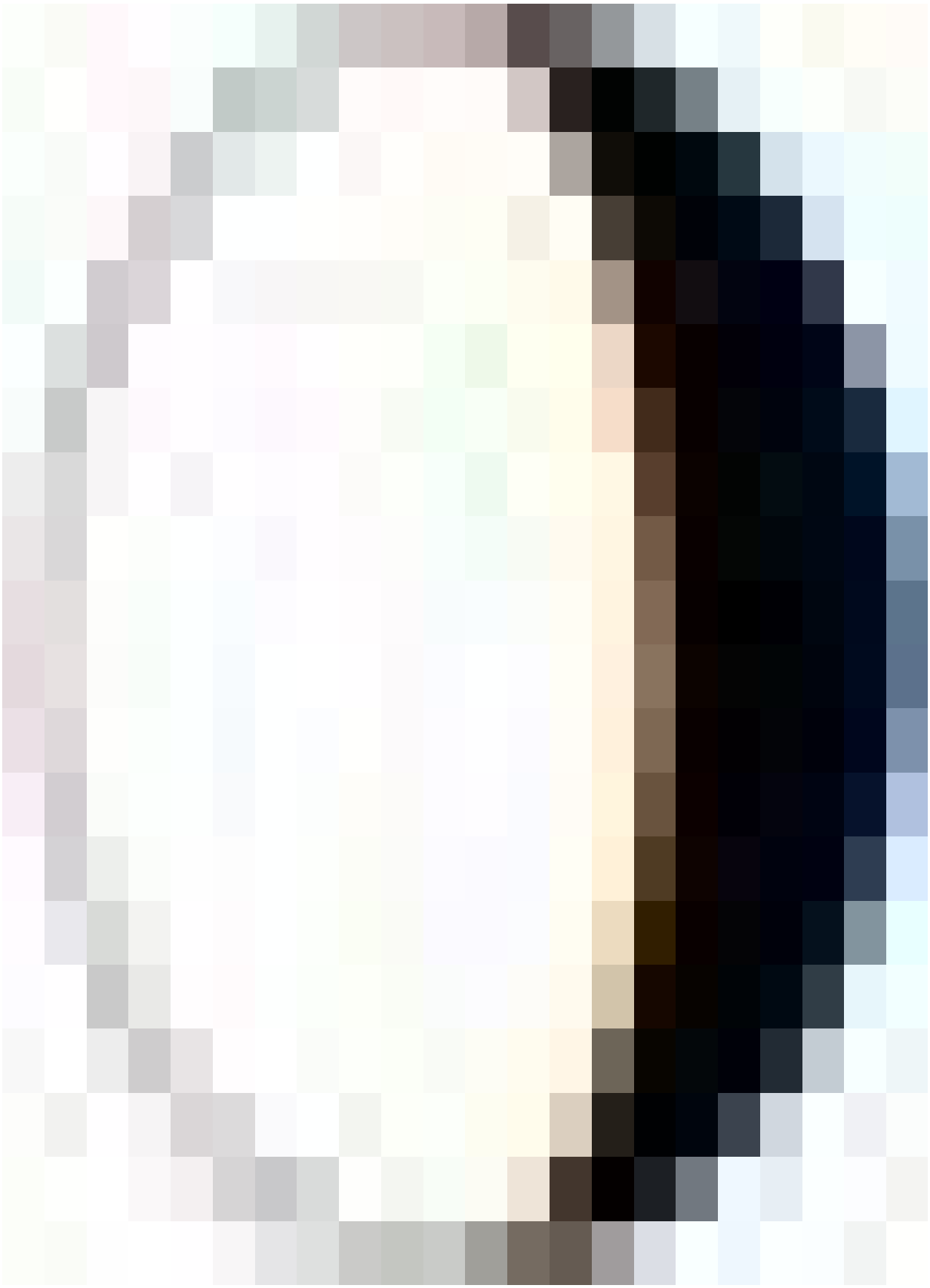
A few days later, the shepherd spotted the same large wolf creeping out of the forest. This time, however, the beast came not for a tender lamb, but to work revenge on the shepherd. The man fought as best he could against the ferocious werewolf, but he would surely have been killed if the huntsman had not happened upon the scene of the deadly struggle. Although his bullet seemed to have little effect on the monster, his silver-bladed knife proved to be the better weapon. The instant that blood began to flow from the wolf’s side, the creature was transformed into the form of the old woman, writhing and twisting in her

death throes.

The two men administered the final fatal blows and buried the werewolf twenty feet beneath the earth. Once this task was completed, they erected a large stone cross, which they called the “Wolf Stone” on the grave. Although the werewolf was dead and buried beneath the stone cross, local residents claimed that strange phenomena continued to manifest in the area of the monster’s grave.

Sources:

Sponholz, Hans. Der verwunschene Rehbock: Sagan aus Bayern um Wald, Wild und Jagd. Trans. D. L. Ashliman. Coburg, Germany: Oberfränkische Verlagsanstalt und Druckerei, 1981.



Wolf, the Grand Teacher

For many traditional people, Wolf is the sage, the Grand Teacher. One of the most popular of all clan and totem animals among Native Americans, the wolf was also the sacred totem of many European clans. Romulus and Remus, the legendary twin founders of Rome, were suckled by a she-wolf. Tu Kueh, fabled founder of the Turkish nation, later married the divine she-wolf who suckled and reared him. Siegfried, one of the mightiest of the Teutonic heroes, who conquered dragons, the Queen of the Valkyries, and hundreds of warrior opponents, had been nursed by a she-wolf after his mother died in childbirth.

The shaman Ghost Wolf says that the old tales give the wolf the credit for teaching humans to live in harmony in “the beginning time.” In the Wolf Lodge Journal, Ghost Wolf states:

It was Wolf who taught us how to form community upon this Earth, for Wolves have an intuitive knowledge of order … and they possess the ability to survive change intact. Wolf medicine is very ancient and born of living experience. Wolf will look deep into your heart and share the greatest of knowledge, but will demand full participation and absolute sincerity. Wolf … will rekindle old memories within your soul.

Wolf Moondance, an Osage shaman, reminds us of the parenting instinct in wolves. They are natural mothers and fathers and remain faithful to one another throughout life. Wolf Moondance offers the following advice:

The wolf is not always a nefarious creature in folklore and other traditions. Many times this noble canine is viewed with respect as a wise teacher.

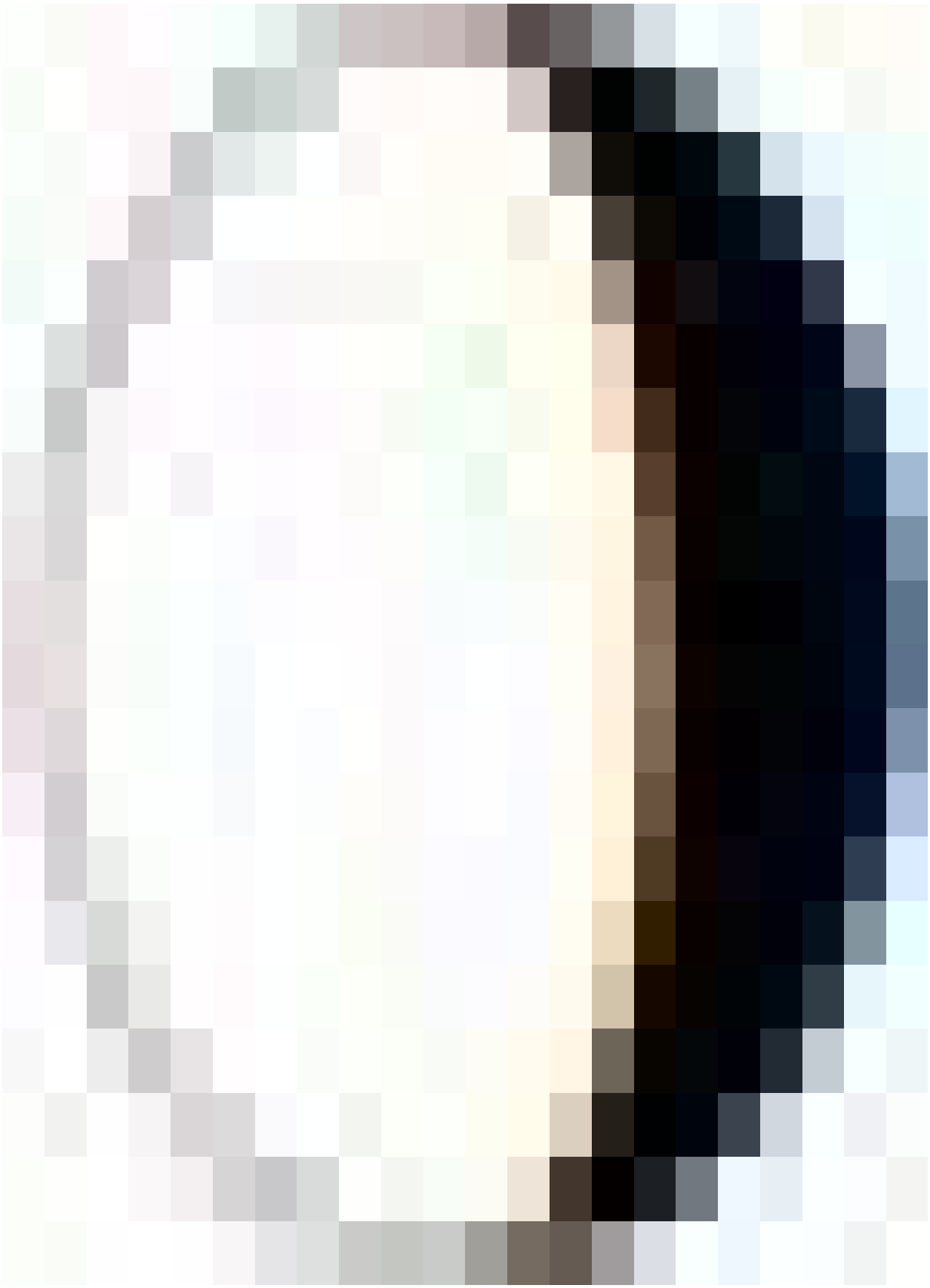
When you are in need, when you are in danger or feeling separated and abandoned, you can transmit psychic energy and pull to you the energy of the She-Wolf. You can allow the feeling of that desire to draw you into the principle of the mother embracing the child.

In his recent book Evolving Brains, biologist John Allman of the California Institute of Technology agrees with the ancient legends that portray the wolf as the great teacher of humankind. By forming a partnership with the canines more than 140,000 years ago, early humans became better hunters and gained an advantage that enabled them to outlive the Neanderthals and other hominid species. Primitive Homo sapiens likely learned the rules of cooperative living from observing the harmony of a wolf pack.

Grandmother Twylah, a spokesperson for the Wolf Clan of the Seneca, has said that from the wolf the native people learned forethought before decision, the importance of family loyalty and unity, and the knowledge of a great deal of Medicine power.

Sources:

Steiger, Brad. Medicine Power: The American Indian’s Revival of His Spiritual Heritage and Its Relevance for Modern Man. Garden City, NY: Doubleday, 1974.



Wolf Wives

Because of the harmony and partnership between early humans and wolves as they hunted and lived together, it became common among many tribes around the world to believe that their ancestors had once been wolves. At first, the old stories said, humans also walked on four legs. Over time they began to develop more humanlike appendages—a toe here, a finger there, smaller ears every now and then. Although there were advantages and being able to stand upright, sitting upright posed the problem of what to do with the tail, so, gradually, it was eliminated—although one could always borrow one from a wolf, coyote, or fox.

Legends grew, and it was supposed that the greatest warriors had either bears or wolves for mothers. And fortunate was the man who won the love of a spirit that could appear both as a beautiful woman and a wolf. As a wolf, she could use her sharp sense of smell to lead him to the best game. As a beautiful woman, she would be a marvelous lover and bless him with children that would combine the best of wolf and human traits.

German legends advise that if a man were to throw a piece of iron or steel over a wolf that is suspected of being a werewolf, if his suspicions were correct, the beast will immediately change into its human form. One man suspected that a particular high-born and beautiful woman was able to transform herself into the same wolf that occasionally stole a lamb from his flock. One night as the wolf was about to snatch a meal from his flock of sheep, the shepherd sprang from his hiding place and threw his steel pocketknife over its head. At once the beautiful woman stood there naked before him, and he promised to keep her secret if she would marry him.

Another old folktale tells of the poor farmer who lived with his wife in poverty and bemoaned the fate that had made him a pauper even though he worked hard

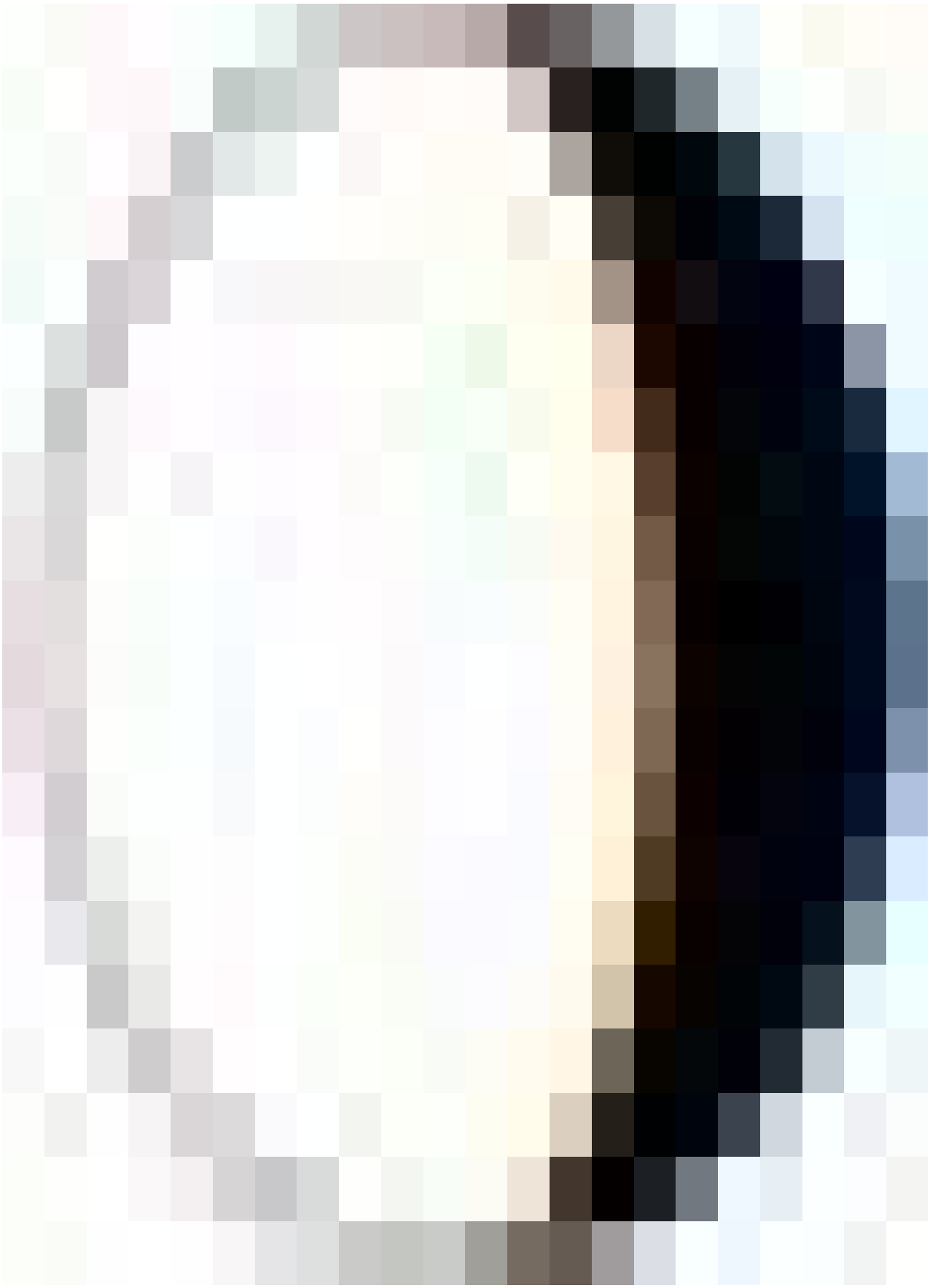
in the fields. At the same time, he counted his beautiful wife his dearest blessing, for she never complained about their crude lifestyle and she somehow always managed to have delicious fresh meat on the table for his dinner.

One day he decided to spy on his good wife in an attempt to learn just where she acquired the choice cuts of meat. He was astonished when his beloved tied a wolf belt around her waist as she approached a flock of sheep and transformed herself into a wolf. Stunned beyond speech, the farmer watched as his wolf wife selected a fine lamb, then fell upon it. At that point, however, a pack of dogs and a shepherd came running at the wolf, intent upon doing it the greatest harm within their power. The farmer called out his wife's name to warn her, and she immediately changed back into her human form, standing naked before her husband, the shepherd, and the growling dogs. The farmer quickly threw his coat over his wife's nakedness and led her away from the confused shepherd and his baying dogs. The farmer won a promise from his wolf wife never to do such a thing ever again—at least not in the daylight when she could be so easily sighted.

Sources:

Emerson, Ellen Russell. Indian Myths. Minneapolis: Ross & Haines, 1965.

Spence, Lewis. An Encyclopedia of Occultism. New Hyde Park, NY: University Books, 1960.



The Wolf Woman of Davis Avenue

Pastor Robin Swope

For weeks in early April 1971, residents of the Mobile, Alabama, suburbs of Port City and Plateau had encounters with a strange and bizarre creature. The Wolf Woman of Davis Avenue was a classical wereperson: her upper body was that of a human and the lower limbs were that of a wolf. She made her appearance in the very beginning of April, when she began to roam the streets at night. One witness described her as “a woman and wolf, pretty and hairy.” After the initial report in the Mobile Register, the newspaper received over fifty calls of encounters and sightings over the following week.

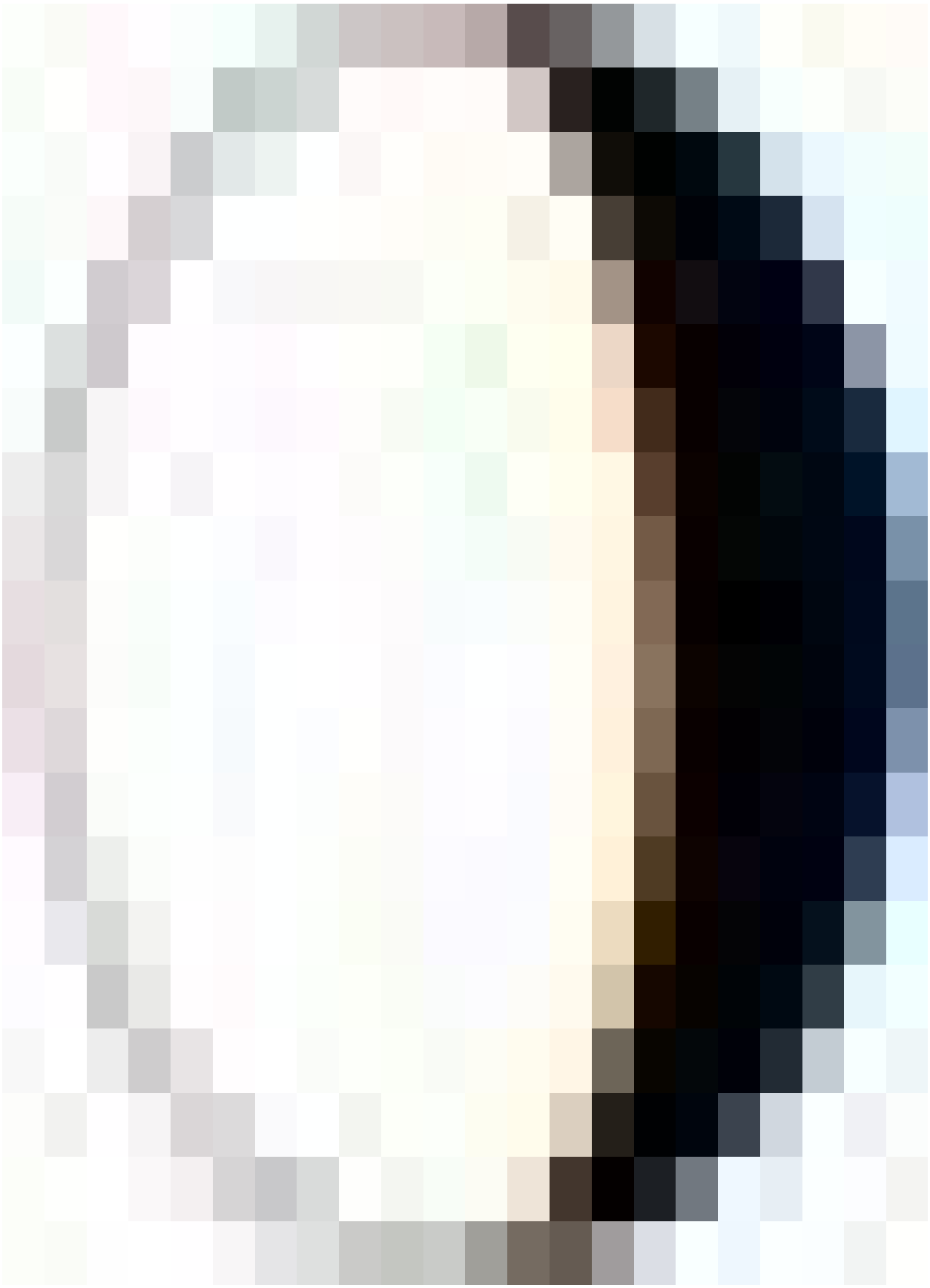
Citizens were chased by the creature, stalked, and saw it roaming in their backyards. No one was hurt or assaulted, and the police took the investigation seriously for the sheer number of reported sightings. But after little more than ten days, the creature disappeared, never to be seen again.

So what was it?

It ran on all fours, as a wolf would. Most of the sightings took place at night by terrified witnesses. Perhaps a feral woman? It certainly would not be the first child to supposedly be raised by wolves and then mimic the traits of the adoptive species.

Sources:

Mobile Register, April 6, 1971.



Wolves

According to an analysis published in Defenders, 8,000 years ago the gray wolf, Canis lupus, as many as twenty million strong, roamed much of the Northern Hemisphere, ranging from the regions we now call southern Mexico, the Arabian peninsula and the Gangetic Plain of India to arctic Alaska, Canada, Greenland, and Siberia. As has now been established, wolves lived in harmony with the early human hunting societies.

Evolutionary biologist John Allman states in his book Evolving Brains that it was wolves that helped early humans survive. According to Allman, a California Institute of Technology researcher, early humans became better hunters after they domesticated wolves about 135,000 years ago. The wolf's strength, stamina, and acute hearing and sense of smell helped humans to hunt prey and to overcome predators, especially those beasts that stalked the two-legged species at night. It was the wolf, Allman suggests, that helped Homo sapiens outlive the Neanderthals.

When their two-legged partners began to practice agriculture and domesticated livestock such as cattle, goats, and sheep, the wolves suddenly found themselves transformed from helpers and teachers into ravenous monsters and sinister villains. By the Middle Ages, the wolf had been demonized as an agent of Satan, the vicious monster in folktales, and the werewolf shape-shifter of evil sorcerers. Massive extermination campaigns began that reduced wolf populations to mere fractions of their former numbers.

Humanity's perception of the wolf changed from admiration to revulsion and hatred when humans switched from a nomadic hunting life to one of agriculture. When that happened, wolves started eating livestock and thus became a threat.

According to Defenders, wolves were basically eliminated from western Europe —except in Italy and Spain—by 1950. The last Japanese wolf was shot in 1905.

The world's present population of gray wolves is estimated to be about 200,000 in fifty-seven countries. Of those fifty-seven nations, fewer than half provide the gray wolf with any kind of protection against hunters. And only a mere handful have any kind of nationwide wolf management programs.

The North American continent has the largest number of wolves with approximately 11,000 in the United States and about 60,000 in Canada, the largest number in any single country. The reason why Canada harbors so many wolves is due to the fact that so much of its 3.5 million square miles is sparsely populated, allowing the wolves to run free to hunt their natural prey.

Since the early 1970s, wolves have been protected under the Endangered Species Act in the lower United States. Unfortunately Alaska and Canada observe no such protective legislation and thousands of wolves are slaughtered annually with few restrictions applied to those who would kill the animals indiscriminately.

As far as wolf populations in other parts of the world, scientists have not documented the sighting of a wild wolf in Mexico since the 1970s, but the Mexican government has pledged to work with the United States in

reintroducing wolves along the border.

Russia, including Siberia, has around 40,000 wolves spread across twelve time zones and 6.5 million square miles.

The largest western European wolf population is in Spain. Although the 2,000 Spanish wolves have little protection, they are classified as game animals with a legal hunting season and limits are enforced. Such countries as Denmark, Finland, Norway, Sweden, Germany, and France average around thirty wolves each.

Italy protects the 400 to 500 wolves within its borders, and their numbers are increasing.

Latvia has an estimated 900 wolves, but the laws permit about 400 to be killed each year. Poland established a nationwide protection of its wolves in 1998, and because of this legislation, the country probably has a stable population of around 800 wolves.

Portugal has tried to protect its approximately 300 wolves, but illegal hunting continues to diminish their numbers.

In the Middle East, Israel has protected its wolves since 1954 and is building a stable population of around 200.

In Egypt, what few wolves remain exist only on the Sinai Peninsula and are

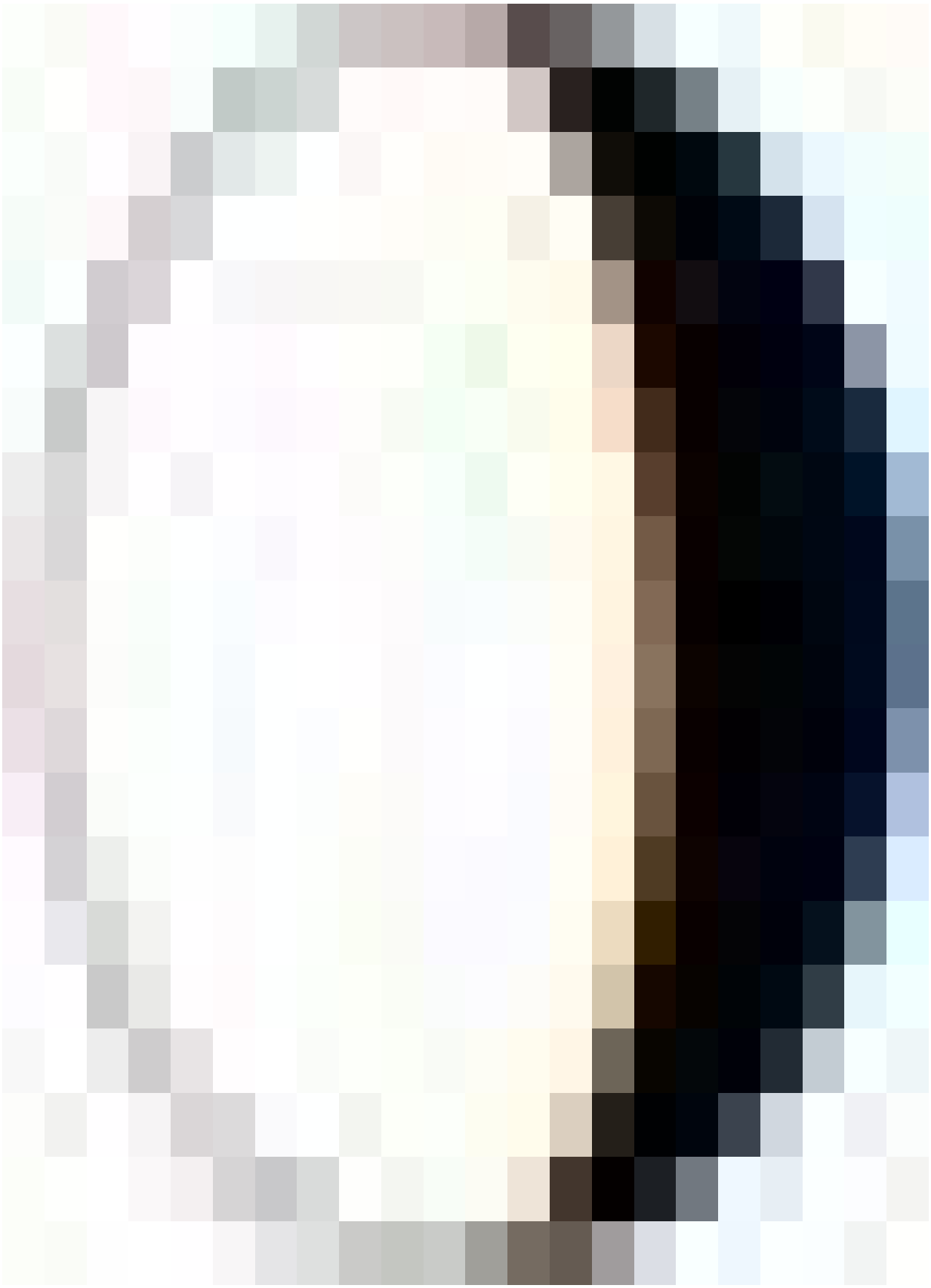
steadily dying out. Iran has a stable population of approximately 1,000 wolves. Jordan's remaining wolves are afforded no protection and are routinely killed by farmers and hunters.

Among the Asian nations, only China and India protect their wolves. India has about 1,300, but the number is declining because of loss of habitat. China's wolf population of around 6,000 appears relatively stable.

Although Mongolia may have as many as 30,000 wolves, the government offers the animals no protection and habitat loss has begun to diminish their numbers.

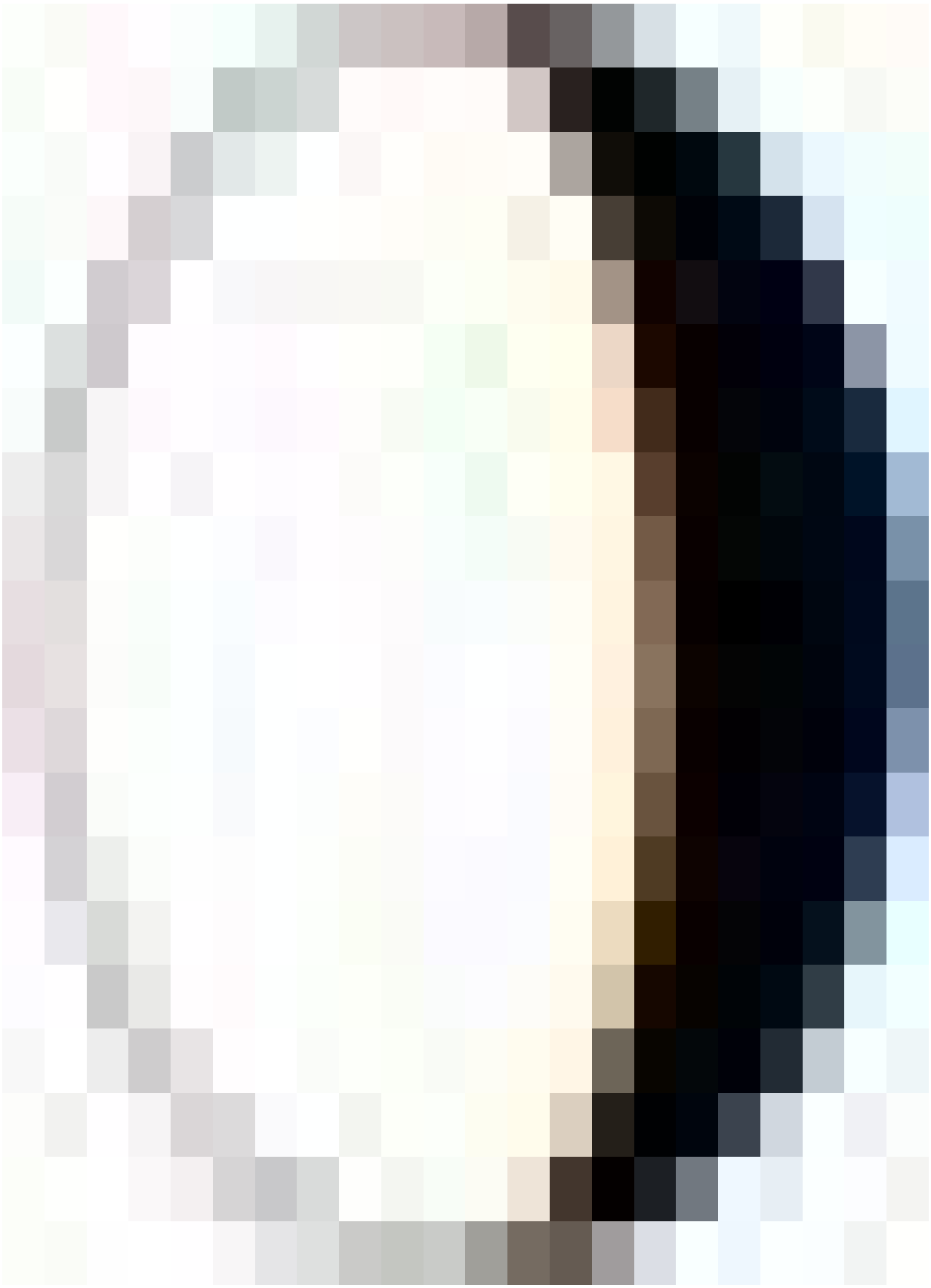
Sources:

Hinrichsen, Don. "Wolves around the World: A Defenders Survey Finds the Top Canine Carnivore Still Holding on in at Least 57 Nations." Defenders: The Conservation Magazine of Defenders of Wildlife, Fall 1998.



Wolves of Wall Street (movie, 2002)

Going by a tip from a bartender familiar with the various personalities and the winners and the losers on Wall Street, Jeff (William Gregory Lee), a young man eager to get ahead as quickly as possible, applies for a job as a stock broker with Wolfe Brothers brokerage firm. Appearing to be a man willing to work hard to achieve his goals of wealth and power without questioning too closely the ethics involved, Jeff gets the job. Soon after he has proved himself, Jeff is invited to join a very special brotherhood that emphasizes cunning and the instinct of a pack of werewolves. Jeff may have been willing to worship at the throne of greed, but he is reluctant to shed blood as a werewolf. He finds to his horror that he has joined a brotherhood that is even more difficult to leave than it was to join. The knowledge that there are real werewolves on Wall Street will probably come as little surprise to any viewer of the film. David DeCoteau directs a cast including Eric Roberts, Elisa Donovan, Michael Bergin, William Gregory Lee, and Jason Shane Scott.



Worgen

Joshua L. Roberts

While the Worgen, as a race, isn't relatively new to the famed MMORPG (Massive Multiplayer Role-Playing Game), it wasn't until recently that you could actually play as one. On August 21, 2009, the third World of Warcraft expansion, Cataclysm, was officially announced at that year's Blizzcon. The third expansion would not only drastically change the familiar world players had come to enjoy, it would introduce two new races for you to choose from, Goblins and the Worgen. The game was released on December 7, 2010.

The Worgen were originally created when the Wolf Ancient Goldrinn gave a druidic sect, known as the Druids of the Scythe, the power to transform into powerful werewolf-like creatures that possessed the agility and strength of the wolf, while retaining the intelligence of men. What started out as a blessing though, quickly changed to a curse, as the druids who underwent the Worgen transformation became feral, losing what humanity they had left. To prevent the curse from spreading, the druidic sects captured what Worgen remained and placed a spell on them, forcing them to go into a seemingly eternal slumber. They were sealed away in Blackwald, a subdivision of Gilneas.

The Worgen would eventually emerge again during a brutal Gilnean civil war. King Genn Greymane, in order to protect his kingdom, erected a massive wall. While it did prevent his kingdom from being captured by the Undead Scourge, it also completely isolated it from the rest of the world. This isolation would prove to be the mighty king's biggest mistake, because when the feral Worgen emerged once more, his people had nowhere to run. The curse spread through Gilneas like the black plague infecting everyone bitten by the feral beasts. At last even the mighty king would succumb to the curse.

In the end, those who did not die in the Worgen onslaught, became feral Worgen themselves. Yet in this dark time, hope remained. A partial cure was discovered, which allowed the feral Worgen to regain their lost humanity, while keeping the ability to take their feral form.

During the events of World of Warcraft: Cataclysm, the great cataclysm shatters the Greymane wall. No longer able to ignore the plight of the outside world, King Genn Greymane joined the Alliance, bringing his race of Worgen into the battle against Deathwing.

If a player elects to start a new game as a Worgen, they will get to play through the events leading to the downfall of Gilneas. You fight alongside King Genn Grey-mane, performing various quests, but eventually everything leads up to the final fight with the feral Worgen and getting yourself cursed. Players can also opt, for a price, to change their existing characters into Worgen, while keeping their existing loot as well as experience level. Further information on the World of Warcraft universe can be found at www.us.blizzard.com.

CHROLOLOGY

140,000 B.C.E.	According to research published in 1998, humans and wolves
75,000 B.C.E.	Discoveries of the earliest human altars reveal evidence of bea
25,000 B.C.E.	The Franco-Cantabrian cave artists of over 25,000 years ago le
6000 B.C.E.	Cave drawings in Catal Huyuk, Turkey, depict hunters draped
3000 B.C.E.	Creation of the Sphinx, the lionheaded beast woman, which ha
2000 B.C.E.	Suggested date when the Epic of Gilgamesh was written down
1000 B.C.E.	Stories depicting the power of transformation are immensely p
850 B.C.E.	Suggested date for Homer's Odyssey, a work filled with accou
750 B.C.E.	The date given for the legendary founding of Rome by Romul
500 B.C.E.	The Scythians, a nomadic Eurasian people, record their beliefs
400 B.C.E.	Damarchus, a werewolf from the Greek city state of Arcadia, i
100-75 B.C.E.	The great Roman poet Virgil speaks of the powers of the were
28 C.E.	Jesus of Nazareth performs a successful exorcism on two were
55 C.E.	Simon Magus, a great magician, attempts to usurp the role of J
150	Apuleius' Golden Ass records the poet's travels to Thessaly, w
175	Pausanias, a Greek traveler, geographer, and author, visits Arc
c. 410	In his City of God, the great clergyman St. Augustine relates tl
435	St. Patrick arrives in Ireland and discovers that among his floc
650	Aegineta describes "melancholic lycantropia" as a black and d
725	The approximate date for the authorship of Beowulf, the earlie
731	Venerable Bede's Ecclesiastical History of England describes a
774	The Chronicles of Denys of Tell-Mahre describes the wolflike

840	Agobard, the Archbishop of Lyons, writes in his Liber contra i
872	The first reference to the berserkir, fierce warriors who enter b
906	The Canon episcopi by Abbot Regino of Prum condemns as he
930	Pope Leon hears of two sorceresses in Germany who, for their
1000	Deacon Burchard, later the archbishop of Worms, publishes C
1022	The first fully attested burning of a heretic takes place in Orlea
1101	Prince Vseslav of Polotsk, an alleged Ukranian werewolf and a
1182	Giraldus Camrensis, a Welsh historian and author of Itineraiun
c. 1195	Guillaume de Palerne (“William the Werewolf”) is composed.
1198	Marie de France composes Bisclavret, the “Lay of a Werewolf
1205	The Chronicles of Abbot Ralph of Essex describe strange dem
1208	The Cathar sect becomes so popular among the people that Po
1214	In his report to Emperor Otto IV, Gervaise of Tilbury tells of c
1220	Caesarius of Heisterbach, author of Dialogue of Miracles, desc
1224	Konrad, the first papal Inquisitor in Germany, condemns Witch
1233	Pope Gregory IX urges other bishops to follow Konrad’s lead a
1246	Montsegur, the center of Albigensian resistance, falls. Hundred
1252	Pope Innocent IV issues a papal bull, Ad extirpanda, that place
1257	The Church officially sanctions torture as a means of forcing W
1275	A woman in Toulouse, France, is found guilty of sexual interco
c. 1300	Volsunga, the great Viking saga, depicts an outlaw father and s
1305	The wealthy and powerful Knights Templar are accused of her
1312	In spite of 573 witnesses for their defense, the Templars are to
1313	As he is being burned to death on a scaffold erected for the occ
1320	In Practica, an influential instructional manual written for inqu
1324	Ireland’s first Witchcraft trial occurs when Alice Kyteler is fou

c. 1336	In a version of Wolfram von Eschenbach’s Parzival, Klaus Wis
1344	Witch hunters announce that they have found a wolf child at H
c. 1350	First major outbreak of the Black Death, a form of bubonic pla
1390	Gypsies begin to appear in Europe.
1407	Werewolves are tortured and burned during Witchcraft trials ir
1440	Gilles de Rais is tried and burned for child murders and for wc
1458	The Book of the Sacred Magic of Abramelin is translated from
1484	Pope Innocent VIII so deplores the spread of Witchcraft in Ge
1487	Malleus maleficarum, the “Hammer of the Witches” by Heinri
1521	Three werewolves of Poligny, France, accused of having eaten
1541	A Paduan werewolf dies after being tortured, and after his inqu
1550	Witekind interviews a self-confessed werewolf in Riga, Latvia
1552	Modern French version of Guillaume is published in Lyon.
1555	Olaus Magnus records (in Historia de gentibu septenrionalibus
1556	In the eleventh book of his Marvels, Job Fincel tells of a lycan
1563	Against strong opposition, Johann Weyer publishes De praesti
1573	Gilles Garnier is burned as a werewolf.
1575	Trials begin for the Benandanti, a fertility cult in the Friuili tha
1580	As if to provide an antidote to Weyer’s call for a rational appro
1584	Reginald Scot risks accusations of heresy to support the call fo
1588	Alleged date of the execution of a female werewolf after a tria
1589	Peter Stubbe is executed as a werewolf in Cologne, Germany.
1595	Daemonolatreiaby Nicholas Remy is hailed as the greatest enc
1598	Roulet is tried as a werewolf, but his sentence is commuted. Th
1599	B. de Chavincourt publishes Discours de la lycantropic.
1600	In Spain, Nicholas Remy’s Daemonolatreia is replaced as the r

1602 The Cardinal-Archbishop of Besancon underwrites the publica
1603 Jean Grenier is tried as a werewolf and sentenced to life impris
1610 Two women are condemned to death as werewolves in Liege,
1612 In L'inconstance, Pierre de Lancre, a noted judge in Bordeaux,
1630 Prince-Bishop Johann Georg II Fuchs von Dornheim, the infar
1631 Witch trial judge Pierre de Lancre, author of Tableau, dies. By
1635 Benedict Carpzov publishes Practica rerum criminalium, a wo
1680 Catherine Montvoisin goes to the stake in Paris, claiming she s
1692 The Livonian werewolf Theiss is interrogated.
1697 Charles Perrault's Contes includes "Little Red Riding Hood."
1764 The Beast of Gevaudon starts a widespread werewolf scare in
1767 The Beast of Gevaudon, allegedly responsible for dozens of de
1812 The Brothers Grimm publish their version of "Little Red Ridin
1824 Antoine Leger is tried for werewolf crimes and sentenced to a
1848 The Moon turns blood red during an eclipse and sets off an epi
1857 G. W. M. Reynolds publishes Wagner the Wehr-Wolf.
1886 Robert Louis Stevenson publishes Dr. Jekyll and Mr. Hyde.
1887 The Order of the Golden Dawn is founded. The order is largely
1888 Jack the Ripper terrorizes London with his werewolf-like slash
1897 Vacher the Ripper mutilates and kills as many as twenty victim
1898 McGregor Matthews, the Visible Head of the Order of the Gol
1908 The first film version of Jekyll and Hyde is produced by the Se
1909 A Danish film company produces its version of Jekyll and Hyd
1912 The Laemmle production company in America releases its take
1913 The silent film The Werewolf uses a real wolf in the transform
1919 The approximate date of the founding of the Thule Society in G

1920	Kamala and Amala, the wolf children, are discovered in India.
1922	The Fraternity of the Inner Light is founded by Dion Fortune,
1923	The founding of Hitler's Nazi Party.
1924	Fritz Haarmann, the Hanover Butcher, murders and cannibaliz
1932	Dr. Jekyll and Mr. Hyde, featuring esteemed actor Frederic Ma
1933	Montague Summers publishes his study of The Werewolf. Adc
1934	Author Guy Endore publishes The Werewolf of Paris.
1935	Henry Hull stars in The Werewolf of London. Albert Fish kills
1940	Harry Gordon, the Werewolf of San Francisco, is arrested.
1941	The Wolf Man with Lon Chaney, Jr. establishes werewolf myth
1942	Gordon Cummins, London's "Wartime Jack the Ripper," is app
1944	The House of Frankenstein includes mention of a silver bullet
1945	The Nazi Joseph Göebbels resurrects Operation Werewolf as a
1948	Augustus Montague Summers, an eccentric English author and
1957	Ed Gein, the Wisconsin Ghoul, is arrested.
1966	Richard Speck brutally slashes eight student nurses to death in
1969	The Charles Manson "family" commits a satanic mass murder
1977	Serial killer David Berkowitz ("Son of Sam") says that a large
1980/1981	Two innovative motion pictures, The Howling and An Americ
1982	The notorious "Chicago Rippers," a savage gang of rapist- mu
1985	Richard Ramirez, the "Night Stalker," receives nineteen death
1987	Michael Lupo, "the Wolfman of London," is jailed.
1989	In Paris, Francis LeRoy, "the Werewolf of the Dordgone," is in
1994	Moscow's neo-Nazi werewolves disrupt the showing of Steven
1997	Real-life "Werewolves on Wheels," the Cobra and the Butcher
1998	Hanoi's "Werewolves on Wheels," a crazed pair of motorcycle

2000	Curt Siodmak, the screenwriter of The Wolf Man (1941) and t
2001	Charlaine Harris writes Dead until Dark, the first of her Sooki
2003	The motion picture Underworld creates an alternate reality tha
2004	The “Twilight Saga” is launched by Stephenie Meyer with Tw
2006	Jeremy Allan Steinke, an accused killer charged with a triple h
2007	A werewolf boy escapes from Moscow police and runs snarlin
2008	A werewolf terrifies the residents of Ceara state in Brazil.
2009	Paul Naschy, Spain’s Wolf Man and High Priest of Horror Mo
2010	The long-awaited remake of The Wolfman is released, directe

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